

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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Our Own American Art

Lest We Forget

TO THE thousands of teachers returning from Europe this summer, commencing again their duties in the American Schools, will come the added enthusiasm and inspiration of the many interests with which they have come in contact in the Old World.

Among these Pilgrims of knowledge no small part will be the many art teachers who because of the auspicious art offerings of 1928 have returned from Prague and the art centers of Europe with many a new idea for their program of art teaching. The next year will show the influence of the embroidery pattern found in the little Italian hill town, or the copy of the chalk drawing by Holbein in Holland. Here we will see the book cover design after the Munich idea, and again the simple flat wood carving now being used in the Brienz, Switzerland school, and in many a corner of our land one will find the art influences of the Art Crusade of 1928.

And all of this is fine and good, if it is not overdone—if it is properly balanced—and to properly balance it we should not forget our American Art. For of course we have our own American Art. We have our Pilgrim Century Art when simple

durable, finely formed furniture and iron and textile handicrafts were made. We have our Colonial period and post-Revolution period when architecture and handicraft achieved many worth-while results. We have the remains of early American Indian handicrafts and the Pueblo Indian handicrafts of today—a living archaeology of great importance, if we only realize it. With all our enthusiasm for the Old World Art, remember the Art Renaissance of the New World and the Peasant Art of our First Americans—the Plains, Pueblo and Navajo Indians.

There is much to be found in our own land in these arts. Scholars and art authorities come to our country to study these arts. A trip through the Cape Cod and North Shore sections, to Provincetown, Plymouth, Nantucket, Gloucester, Lexington and Concord will reveal to art teachers many a good idea in American arts and crafts. A trip to the southwest, visiting Santa Fe, the Indian pueblos and Navajo sections will show a wonderful art community life there. Lest we forget, let us remember and gather in our own American Art for our school arts work.

Pedro J. Lemoine

The SCHOOL-ART MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

VOL. XXVIII

OCTOBER, 1928

No. 2

Building an Art Vocabulary

P. WEBSTER DIEHL

Supervisor of Art, Vandergrift, Pennsylvania

IN ALL FORMS of expression we as teachers are interested. Oral, graphic, and gestural or dramatic, are just a few of the more common forms. We too seldom consider the expression of thought through drawing or construction. Especially is this true of the teacher who has not seen the possibilities of the art period, or who considers it a period in which some drawing is to be done, and all too frequently it is just any kind of drawing without definite aim toward graphic expression.

It is a well known fact that all children to a greater or less degree, desire to give graphic expression to the thoughts that are surging into their active brains, unless that desire has been smothered by adults (teachers or parents) or has been allowed to shrivel and die from lack of encouragement.

Children cannot credibly give graphic expression to thought if they have not learned the symbols that will best convey their ideas. We would not ask a child to write a sentence before we had taught him the correct letter form; neither would we ask him to write an essay or composition upon a subject that required a vocabulary not at his command. Therefore, the letter forms and the vocabulary are a necessary part of his equipment for self expression. So also, if we are to satisfy that very urgent need

and natural desire for expression through drawing and construction, we must give the child the forms and graphic vocabulary that he needs.

In all the well-outlined courses of study this vocabulary will be built up gradually and will be added to as the child advances from grade to grade. This will be especially true if the teacher gets the correct perspective of the course and he or she tries to make the class-work follow sequentially so that each new undertaking is aided by forms, attitudes, and skills mastered in the unit just completed.

The art vocabulary is increased as the demand for new forms arises. For example, a lower grade teacher wishes to illustrate the story of "The Three Bears." She sees that the pupils will need an art vocabulary that will enable them to draw bowls, chairs, spoons, bears, beds, and perhaps a house and a little girl. She must not only supply the forms which the child does not know how to draw, but must also drill on those which he may know but is not able skillfully to execute. She must do this preparation before beginning the real work of illustration.

In this preparation, let us not forget the element of drill. Teachers spend hours drilling in writing, or history, or arithmetic, but when they come to art,

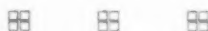
they too often throw psychology to the winds and expect children to draw automatically. Children always enjoy a drill in drawing if it is properly conducted.

Going back to the story of "The Three Bears" let us suppose that we wish to teach the class to draw a bear. We draw not only one bear, but many bears—a whole sheet full, in fact, or perhaps several sheets; bears that walk, bears that sit in chairs, lie in bed, leap through windows, carry canes, wear hats and carry umbrellas. At another time draw large bowls, small bowls, fat bowls and tall bowls. Do the children enjoy it? Just watch the eager expression on their faces as they improve upon their very best bowl. They are adding to their art vocabulary, not consciously, but enjoyably. Skill in the drawing of objects will come through practice and repetition.

The teacher who has little or no art training often finds it a perplexing problem to supply the eager young artists with models or drawings by which they can enrich their knowledge of forms necessary to advance the power of self expression. The child should become familiar with objects or models whenever possible. This being out of the question the resourceful teacher will find much excellent material, good in form and stimulating in color, in the advertising columns of high class magazines; also numerous art magazines, and paper-back graded art books for schools may be had for a nominal outlay that will be repaid many times by the skillful work of the pupils.

As the child masters these forms and symbols, his skill in expression will increase. As his skill increases, it will not be confined to the art period alone. It will be carried over into his work in English, history, geography and other subjects, and into life-situations. Constant proof of this is being given in many schools. We find fifth grade boys and girls making illustrations for interest-extracts from their reading, then combining the illustrated extracts into booklets; sixth grades studying castles, building miniature castles, and drawing illustrations of the furnishings, etc.; seventh and eighth grades designing book covers for a book of poems, with pen lettering and border designs developed from the art vocabulary of each pupil. Similar examples of a definitely built art vocabulary are found in the lower grades and high school.

When we intelligently approach the problem of teaching drawing through a definite built-up graphic art vocabulary to supplement the teaching of color, appreciation, etc., instead of blandly placing our confidence in that vague word "talent," we should develop the latent art that lies nascent in the mind of every child. Pupils cannot express things with which they are not familiar, and hence of which they have no mental concept. Neither can they express things for which they have no forms or symbols, which are the tools of expression. Let us, as teachers, give them the tools, encourage their ideas, offer suggestions and in every possible way plant beauty of form, color and line, in the minds of our future citizens.





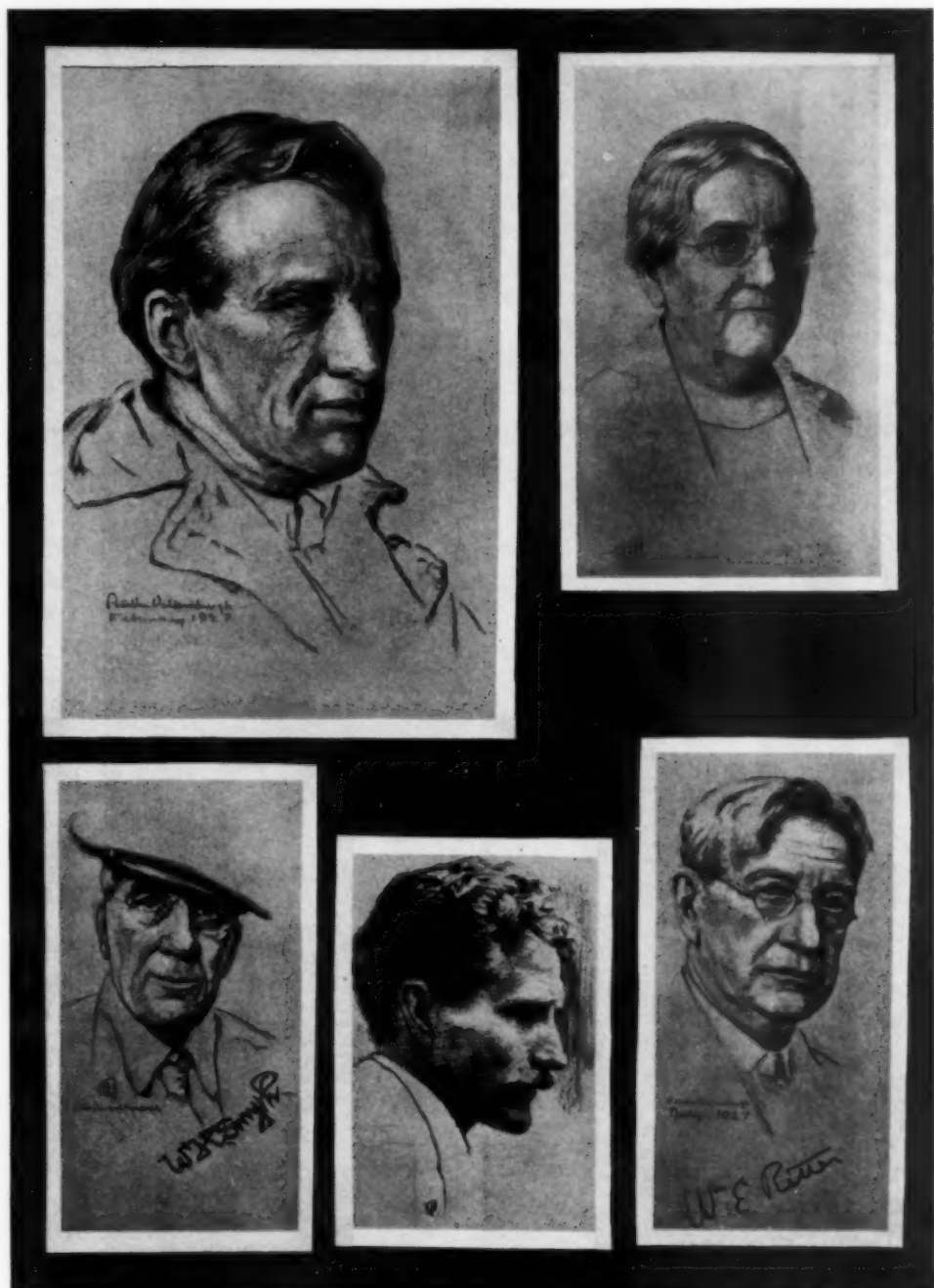
EXAMPLES OF DRAWINGS BY THE OLD MASTERS. NOTE HOW THE DRAWINGS BY DEL SARTO AND RAFFAELLO ARE FORMED OVER CIRCLE FORMS AND THE DRAWING BY BARTHOLOMEO IS BASED UPON OVAL SHAPES. THESE EXAMPLES COLLECTED IN FLORENCE, ITALY

The School Arts Magazine, October 1928



CHARCOAL PORTRAIT DRAWINGS BY PETER VAN VOLKENBURG, PORTRAIT ARTIST OF BERKELEY, CALIFORNIA. THIS GROUP ILLUSTRATES FOUR DIFFERENT TYPES OF PORTRAIT RENDERING

The School Arts Magazine, October 1928



THESE PORTRAITS ARE EXAMPLES OF GOOD DRAUGHTSMANSHIP, PLUS GOOD LIKENESS AND ARTISTIC RESULTS. MODERN ART THEORIES OFTEN PLACE MORE EMPHASIS UPON STARTLING FEATURES THAN UPON A FAITHFUL LIKENESS. MR. VAN VOLKENBURG BELIEVES THAT A PORTRAIT FAILS IF IT DOES NOT RECORD A LIKENESS

The School Arts Magazine, October 1928

SKETCHES WITH DARK AND LIGHT CHALKS



OLD AND MODERN ARTISTS PRODUCED LIVE CRISP SKETCHES WITH THE USE OF LIGHT AND DARK CHALKS ON MIDDLE TONED PAPERS. THIS METHOD OF WORK IS POSSIBLE IN HIGH SCHOOL CLASSES. THESE EXAMPLES COLLECTED IN LONDON

The School Arts Magazine, October 1928

Zoo Sketching

TED SWIFT

Stanford University, Palo Alto, California

IMPRESSIONS of animals in motion at the zoo must be transferred to paper with mercurial dash. The requisite speed in which an artist adequately records an animal in motion will determine the success of the complete sketch. Carefully choose a medium in which you can take down these notes without hindrance of material. The best materials to use for zoo sketching are:

1. Light gray paper pad.
2. White crayon or chalk that comes in the square form.
3. Soft pencil, sharpened to a wedge shape.

Work solely in three tones, using the pencil as one tone, the toned paper as a second, and white crayon for highlights as a third tone.

This outfit gives quickest results at the zoo where one must quickly suggest form and modeling. One need not even take the time to shade. Regard this manner of zoo sketching as a form of note-taking—much the same way a student takes down hasty notes at a lecture—accurate, brief records of the main facts only. The main facts in this instance being the character of the animal, his action, his pose.

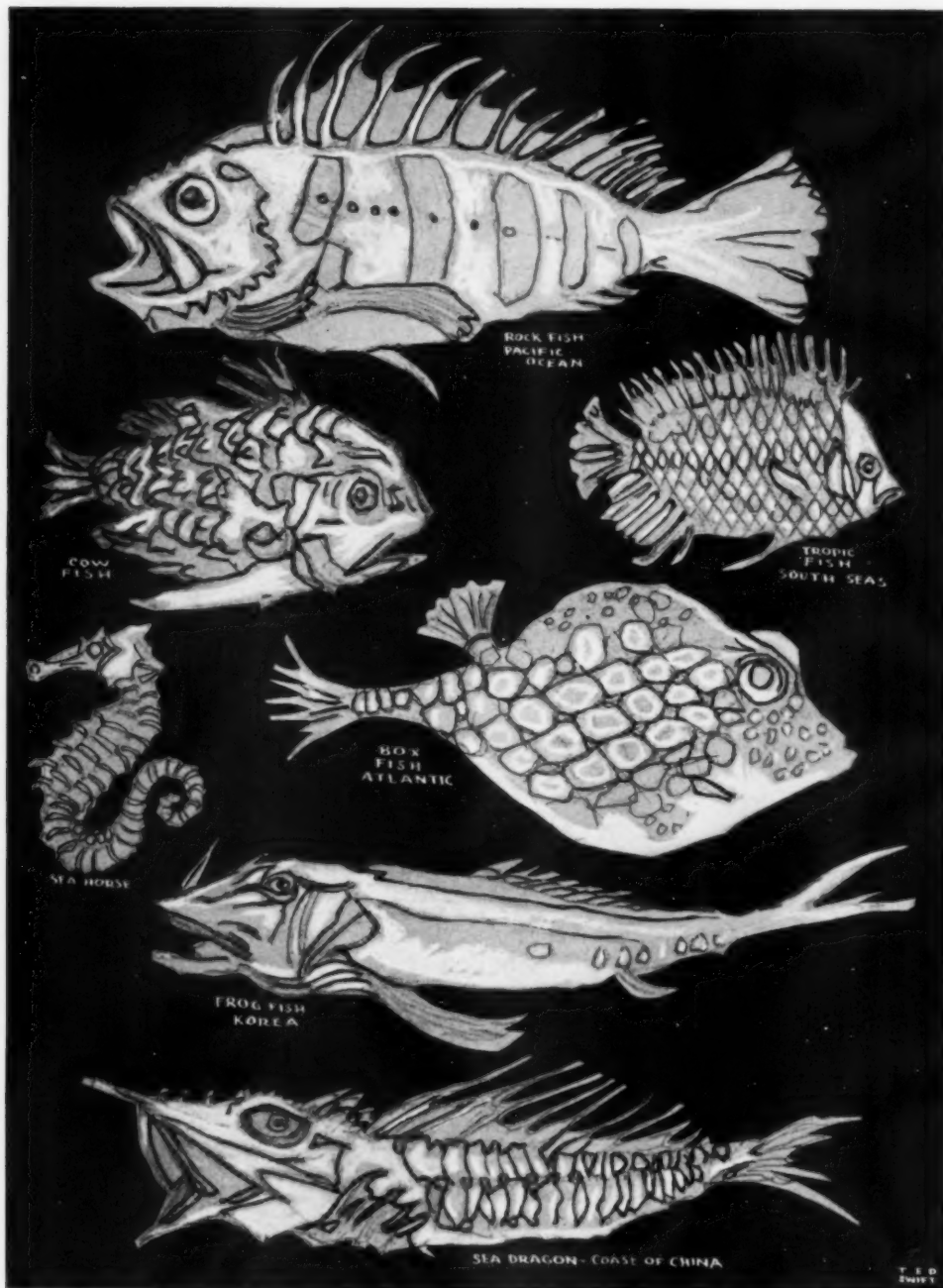
This method of sketching is easier than many others and gives more effective results. But it is not necessarily tricky or clever. It is a time saver, a system of note-taking. It is not that one aims to make a complete drawing as one would do in the class-

room or studio. It accomplishes but one result—a sketch note to take with you to study and work into different mediums later.

Sketching at the zoo gives beginning students an opportunity to acquire confidence in handling living forms in mass and action. The older student will find zoo sketching an occasional change. The dashy manner in which he is compelled to work in getting proportions and action will tend to “loosen up” his usual manner of working in the studio or classroom.

Zoo sketching sets one on the way to acquire a better control in drawing—to retain the action of the bird or beast and set this action down on paper with a few well placed pencil strokes. This proper control one shall hope to acquire to a certain degree some day. The old school of Japanese artists practiced long and diligently, and developed more control in expressing form, than any other artists in the world. Hokusai was the Japanese master of graphic action. The older school of Japanese artists proceeded with their brush sketches in a way that seems quite difficult to us. They looked at the animal or bird; then turned and drew it from memory. We may approach this way of sketching, by retaining in our “mind’s eye” as much of the form and action as possible between the time we glance at the animal and then down to our paper.

The greatest difficulty you will have at the zoo, is seeing the animal posing still



THERE IS A CERTAIN DEGREE OF GROTESQUE INTEREST IN FISH. THE GROUP OF FISH WERE SKETCHED IN GRAY AND WHITE. SIZE OF A SKETCH NEED NOT EXCEED FOUR OR FIVE INCHES

The School Arts Magazine, October 1928



GROUP OF ANIMALS SKETCHED FROM NATURE SHOWING POSSIBILITIES OF VARIOUS EXPRESSIONS OF HUMOR, EASE, ETC.; "JOTTED DOWN" IN A FEW LINES OF ACTION

The School Arts Magazine, October 1928

enough to sketch it. Some animals are very quiet and slow of motion. Animals in a reclining position furnish excellent opportunity for obtaining a thorough sketch. But some animals are of such a nervous temperament that they are never still a moment during the day. The coyote, one of the shyest animals of the zoo, you will see padding back and forth in its cage the whole day. The best way to get a good sketch of this nervous animal, as with many others, is to start to sketch the animal in one position of his action padding back and forth. For instance, as he turns to trot to the opposite corner of the cage, draw until he comes to that position again. As he turns, again set down on the paper a little more of the action.

You will see some animals are very methodical in their pacing of the cage. The lion: he is very methodical in his walk. From one corner of the cage to the other he pads. Every position of his body in one trip, every turn is repeated in the next trip across the front of the cage. Pick out one single action: watch his foot work. You will see the same paw place into the same hole each time. Holes padded hard in the sand from the methodical step of the lion's paws.

This instance of the methodical action of the lion in walking is mentioned here so as to help you solve the problem of sketching an animal in motion. Through the similarity of these motions as they are repeated you can proceed with a certain action pose. Seize upon one action of the lion thus:

1. Glance at the whole lion. See the outline in action. See the main angles, the patterns which form the action. See no detail. Ignore color, hair texture, rib

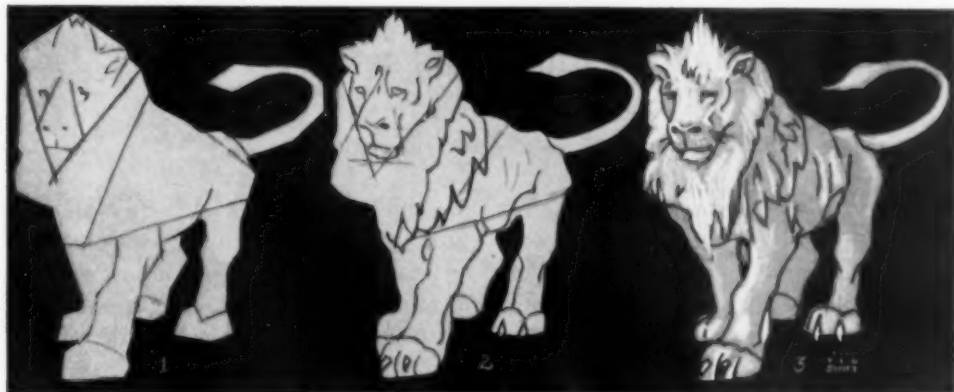
or muscle detail in this first step. See only the outline of the mass. The muscle drawing will come in the second step, but ignore it now. You are here but working for action and correct outline form. When you have correct outline form and action, you have a good foundation upon which to build the muscles. Clutch at the action. It is there and you must draw it in a few timely placed lines. Glance at the lion when he has come into the position you have chosen to draw. When he has turned and gone, glance down at your paper, and draw as much of the necessary action as you are able to retain in your "mind's eye." The lion comes to that position two or three times and as a result you have a graphic, lightning sketch of the action.

2. Then draw the muscles. Just those muscles which will aid in expressing the most dynamic action of the pose.

3. Then use the white crayon to draw the highlights on the muscles.

It is hoped the suggestions on zoo sketching here will accomplish their one purpose; that is to help you to overcome the greatest problem which besets the artist sketching at the zoo—the problem of sketching a likeness of the animal even though he is in constant motion. So wait for the repeat of that action in the animal. If it is not repeated frequently enough for a complete sketch, then go on to another pose and sketch that. The few lines you have drawn are usually good in action.

Extreme love of the art will bring about gratifying results. When sketching at the zoo, follow the principle of proportion. Constantly compare widths and lengths with each other. How large the lion's head should be; how long the legs; how thick the body. Following the



THREE STAGES OF A SKETCH SHOWING DEVELOPMENT OF THE DRAWING
FROM ROUGH LAYOUT, BY TED SWIFT, STANFORD UNIVERSITY

principle of foreshortening, the lion's head and mane should be drawn first, so the body appears to be receding. Notice that the mane overlaps the forelegs.

As a preliminary problem before going to the zoo, sit down now and sketch the three stages of the lion shown in the illustration. Push the pencil lightly and freely over the paper.

These lions are not complete drawings. They are but the fleeting likeness of the beast. Note the head of the lion in the first sketch. It is drawn roughly in the semblance of a triangle. It is the elemental form of the lion's head. Next note the elemental shape of the lion's body tapering back into another rough triangle. When you have these primary forms sketched you are even now getting mass, form, character and action.

The second lion is a step farther in the progress of the sketch. You begin now to give shape to those triangles. Draw the curve of the jaw, the eyes, the nose, the chin. Proceed on and on, forcing yourself to see only the main lines.

In the third lion sketch draw only those lines which express the main muscles. Note how the white crayon lines help to give it form.

If at first you find quick sketching difficult, practice for speed at home, or in the classroom, before visiting these highly animated beasts of the zoo. Set up a model of simple mass and by the clock give yourself so many minutes to draw the sketch. Begin with the simple forms of the apple and pear.

The apple resolves itself into a circle; the pear into a triangle. Proceed to draw more difficult models in limited time. In classroom drawing one proceeds much slower for, as is usual, there is no short time limit to a pose. But at the zoo there only are time limit poses. Beasts of the forest confined in small enclosures are nervous and discontented and so restlessly pace the floor.

If you have not already sketched at the zoo, this will introduce you to one of the most delightful pastimes of drawing.



SKETCHING IN PEN AND INK FROM THE CHARMING REMAINS OF BUILDINGS IN SOUTHERN FRANCE AND ITALY ATTRACTS MANY ARTISTS, ILLUSTRATORS AND ARCHITECTS FROM ALL PARTS OF THE WORLD

The School Arts Magazine, October 1928

A Method for Figure Drawing

JANET KATHERINE SMITH

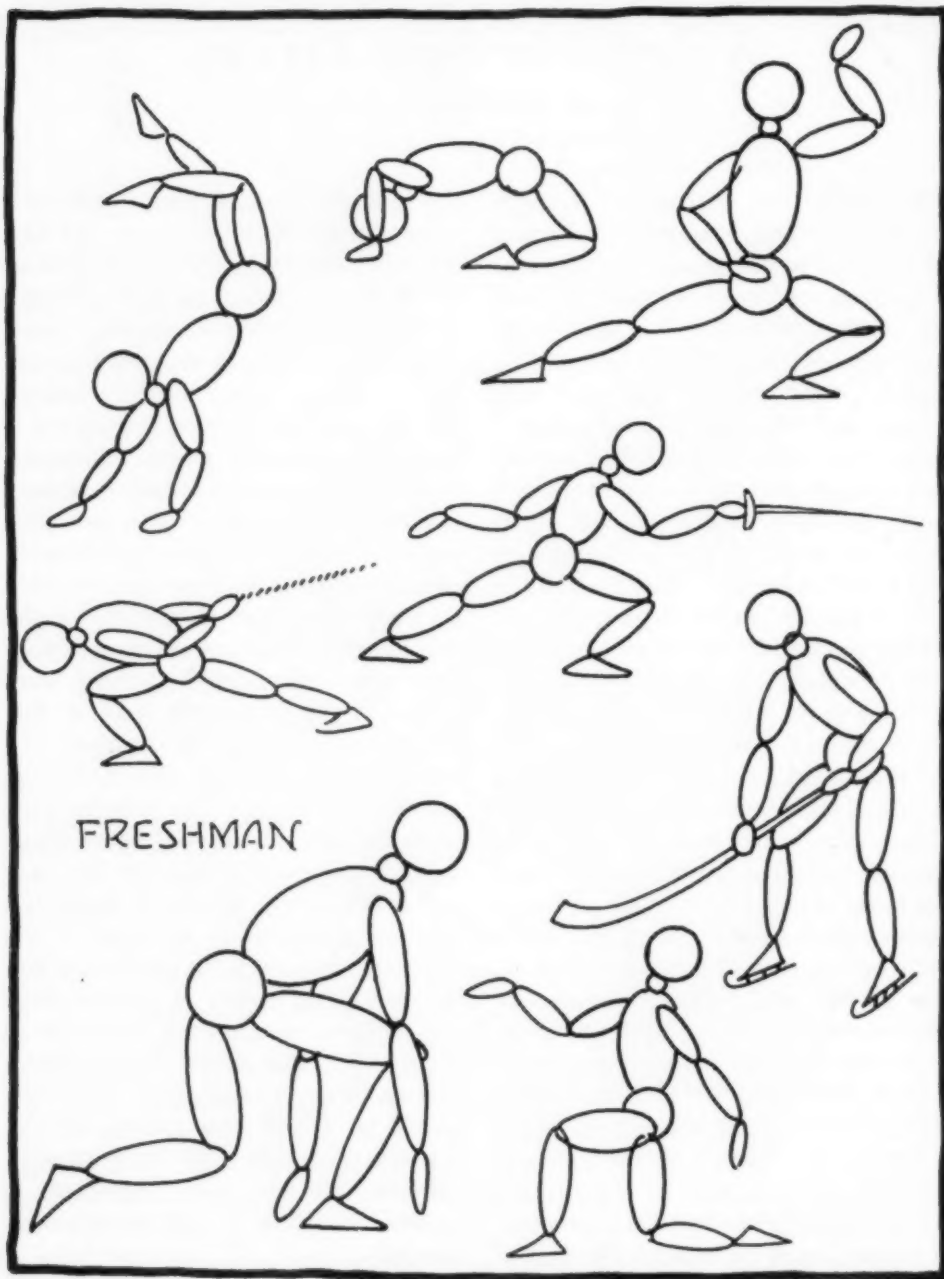
Art Instructor, Kansas City, Missouri

PERHAPS this way of developing a sense of the human proportions and balance will be found useful to others, as it has been tried out with good results at the Barstow School in Kansas City; I have worked on it in the seventh and eighth grades and in first year high school, and it has proved very satisfactory. We start with a ball for the head, and a small oval to join the head and torso; the torso itself is an oval about twice the length of the head and once and a half as broad. Then the thinner arm ovals are joined at the shoulder points, the oval for the upper arm being long enough for the elbow to come even with the waist; the hand is a smaller oval. Then comes a ball equal to the head, for the hips; this allows for rotation of the torso and legs in action poses. The thigh oval is nearly as long as the torso, thinner than that is, but thicker than the arms, of course; the lower leg is still slimmer than the thigh, and the foot is built on the plan of a triangle with its sole as the base. These are the elements on which we base our figure work.

We first practice joining these parts in a figure standing erect, and not leaning forward or backward, which is really not so easy to do. Then when the feeling of poise has been caught, we begin to get action, stressing the fact that the point of support must be beneath the base of the neck. Usually we found it best to draw the supporting foot before we made the acting leg; we always began at the head. When the pupils really grasped

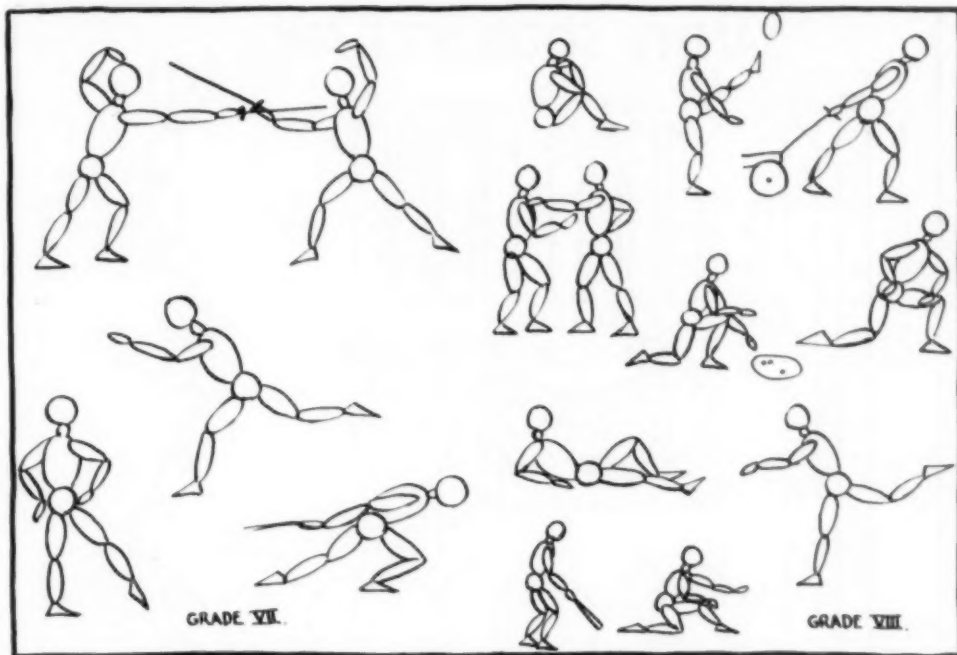
the feeling of balance, they were turned loose to create their own poses, and then their enthusiasm was boundless. Most of the girls were studying different types of dancing, and the complicated ballet poses they evolved were most interesting. I always tested them by making the girls take the position themselves, if it was out of the ordinary, and the others had often judged it impossible as they saw its lack of balance. But soon they saw what could not be done in the way of rotation of joints, and we found frenzied athletes posing for themselves or for friends while elaborate problems of support and balance and twisting were analyzed. It is notable that in this impromptu drawing from the model, the same simplification into balls and ovals was not forgotten. The trouble with using ordinary methods of figure drawing in these grades is that the child cannot overlook the details to grasp the underlying structure; the curve of the individual muscles is too misleading, and the perplexing results of curved shins and india-rubber arms are impossible to avoid. But this simple diagrammatic scheme brings a realization of the few points at which joint movement can actually take place, and the pupil soon learns to see how much movement is possible and how it can be expressed correctly.

The accompanying illustrations were traced from the drawing papers of pupils, and represent work of the third and fourth lesson, using this method. The



EXAMPLES OF THIRD AND FOURTH LESSONS BY HIGH SCHOOL STUDENTS IN THIS METHOD OF FIGURE DRAWING UNDER THE INSTRUCTION OF JANET KATHERINE SMITH, KANSAS CITY, MISSOURI

The School Arts Magazine, October 1928



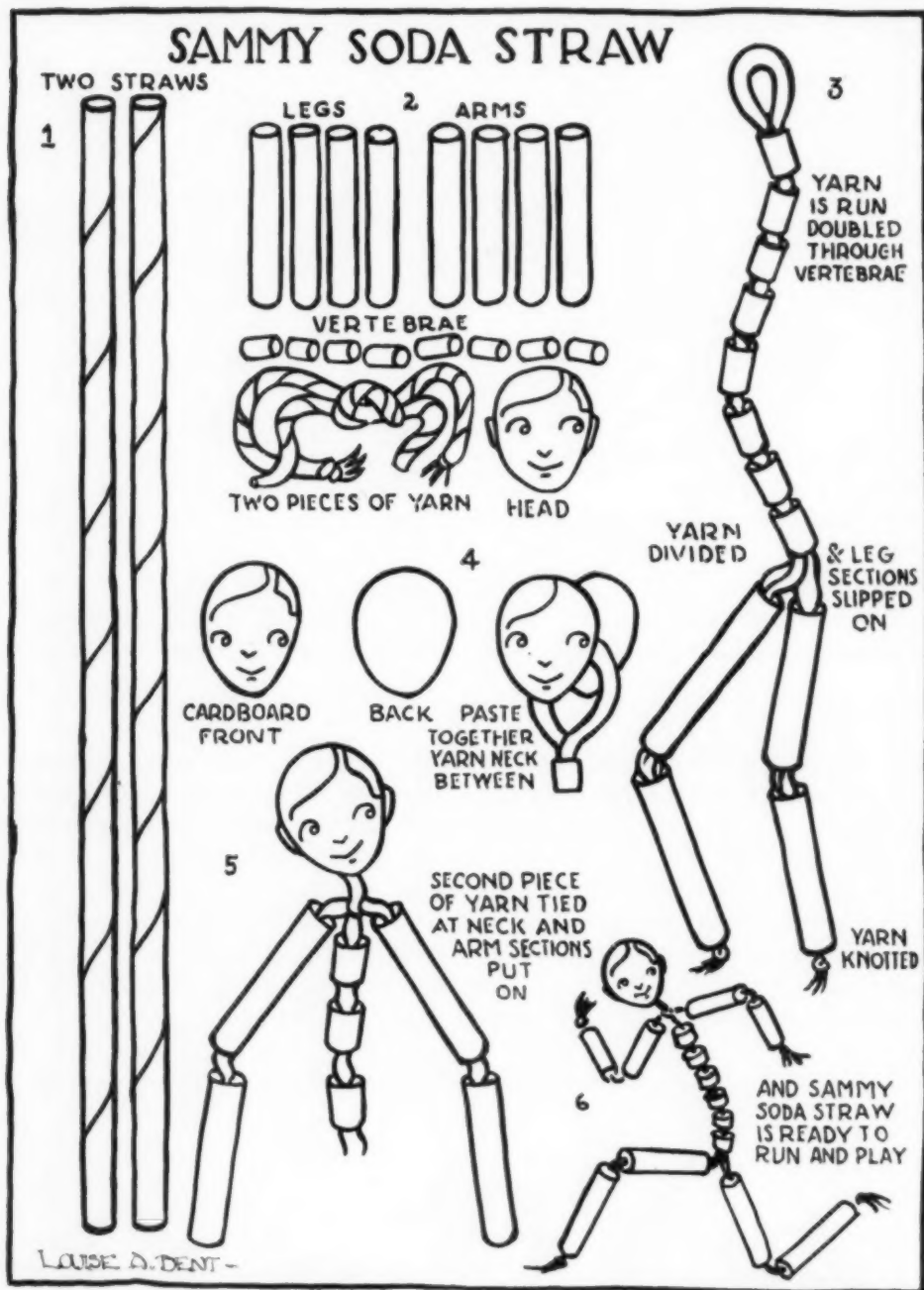
BALL AND OVAL FORM FIGURES BY STUDENTS IN THE SEVENTH AND EIGHTH GRADES

attachment of hands and feet in particular are better understood, and a feeling for action and poise is well developed and growing.

We keep the drawings free and loose, all the ovals being sketched with an arm motion and not laboriously and too accurately drawn. The whole aim has been for freedom and getting the "feel"

of things, and after the pupils have attained to this, and not before, are details and elaboration of form attempted. All poster illustrations and the like are now laid in by this method, with a resulting freedom from set poses, and originality in the handling of the figures, as well as good proportions and correctness of the positions.





A SODA STRAW MANIKIN BY LOUISE A. BENT OF RENSSELAER, INDIANA

The School Arts Magazine, October 1928

Wake Up, Educators!

KATHERINE G. SANDERS

Art Director, Auburn, New York

SOME time ago Mr. Bannister Merwin had a fascinating, illustrated color article on "The Vogue of the Japanese Color Print," causing one to marvel that so cheap a magazine as the *Munsey* could so well reproduce that marvellous soft brown of the real prints. One of his points at the conclusion rings in our ears, "Left to itself no stratum of society will continue long without its art."

In line with this come various protests which are in all of our souls against the calm attitude of educators toward the subject.

This year's SCHOOL ARTS MAGAZINE has contained an interesting number of exasperated murmurings against the futile inability to show how fundamental our subject is to life.

From Florida comes the "peppy" article from Miss Wiley protesting against an unenlightened person, and from Mr. Otto Kahn a fine bit of intelligent explanation of where we stand in the world's work. Mr. Bennet's clay project of general development, and others, show how large a place art holds in "running the world."

The February number of the *American Magazine of Art* has a most fascinating resumé of the great discussion of the Allied Arts at last May's 18th annual convention of the American Federation of Arts in Boston. The splendid papers are most spirited and tell the great story of art education. Here at the New York State Teachers Association, where art people have to join and

pay larger dues for membership than those who stand for the misspelled three R's, the *Journal* never gives reports of the good stuff our side has developed, in papers, exhibitions or "whatever."

Here is where our fight should come in for the Head, the Hand, and the Heart—where we should beg the world to use brains against old tradition.

Let the person who exasperated Miss Wiley to the point of bursting, let our state association, let every school board daring to call our work non-essential be made to do without life's necessities which depend on Art, and think of their plight!

1. No clothes to wear.
2. No houses in which to live.
3. No car or other transportation.
4. Rug factory with no ruling design.
5. Shoe factory with no pattern.
6. Engine factory, and farm implement factory with no draughting room.

One of the most cultured homes in Flatbush, Long Island, was owned and run and his family educated by a man whose pictures did not sell, and for years he made drawings for Butterick's Patterns thereby clothing a large part of the world. He was then timid about owning his work. Today the costume designer is held in high regard. "Everything has to go on paper first"; otherwise no clothing—for this climate and the law of the land.

Like primitive people we would not care to reside in trees. If no architect is employed the carpenter jots down his

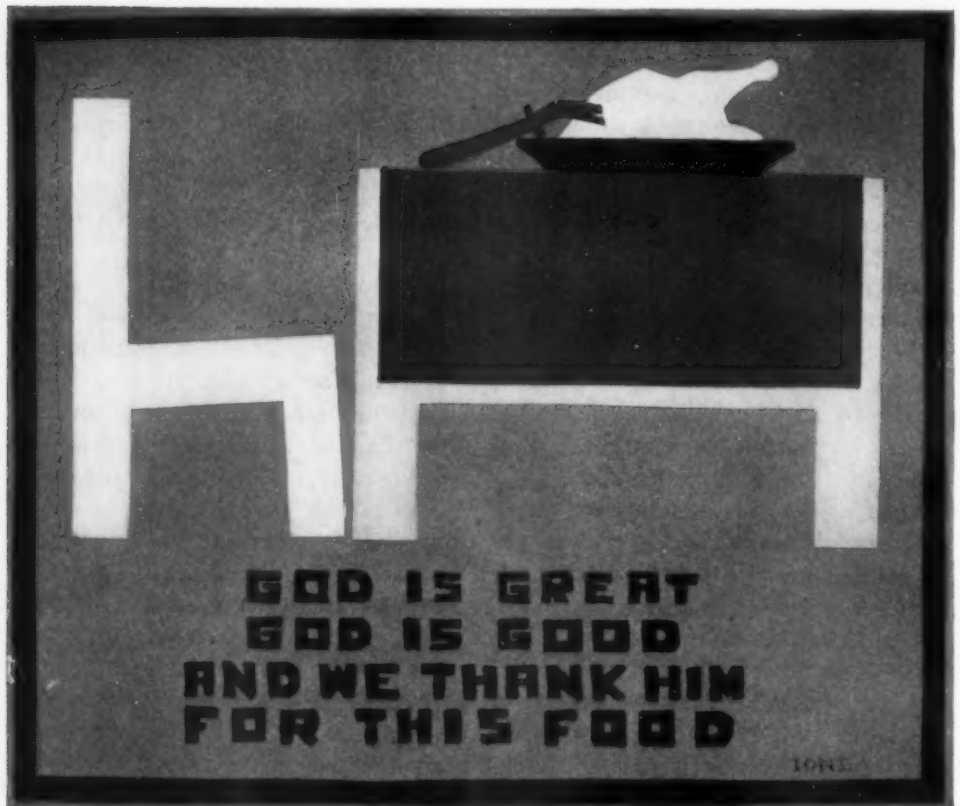
plans, constantly measuring and planning with care.

The operatives of our factories do not have to write and spell but must read a design, a plan, or a pattern. All children know a Packard from a flivver from the flood of pictures on all sides.

When we can get our colleges to demand a drawing record, or even give credits for counts, when we can get

school superintendents like our Dr. A. C. Thompson who dared give a paper on "What are the Essentials of Education?" and show that drawing and music are the greatest wage earning subjects, then we can be able to say with Tennyson,

"I doubt not through the ages
One increasing purpose runs
And the thoughts of men are widened
By the process of the suns."



A THANKSGIVING CARD BY A PUPIL OF GRADE 2A, BRYN MAWR SCHOOL, MINNEAPOLIS, MRS. RUTH M. DAHLBERG, TEACHER



A PICNIC DAY, SKETCHED BY AN EIGHT YEAR OLD PUPIL OF THE ELEMENTARY SCHOOL IN TOKIO, JAPAN. BELOW IS A SKETCH BY A FIFTEEN YEAR OLD GIRL OF THE GIRLS' HIGH SCHOOL IN TOKIO, JAPAN

The School Arts Magazine, October 1928



JAPANESE BRUSH SKETCHES OF BIRDS, ANIMALS OR OTHER NATURE FORMS
ARE ALWAYS EXAMPLES WELL WORTH ART STUDENT OBSERVATION AND STUDY

The School Arts Magazine, October 1928



JAPANESE BRUSH DRAWINGS SHOW A VITALITY AND DIRECTNESS THAT CAN COME ONLY THROUGH THE SPONTANEOUS, CONFIDENT MANNER IN WHICH THEY ARE RENDERED

The School Arts Magazine, October 1928

TREE SKETCHING WITH BRUSH AND INK



1 First, the tree trunks



2 Next, the main foliage mass



3 Then the foliage edges and small limbs



Small lines for delicate tree forms



Bold lines for rugged tree forms



SKETCHING IN BRUSH AND INK FROM TREES, PRODUCING SILHOUETTES FOR DECORATIVE PANELS, IS A GOOD SKETCH TRAINING AND A PRACTICAL PROBLEM

The School Arts Magazine, October 1928



Branch patterns
in white silhouette

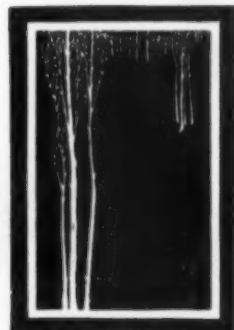


or tree foliage forms
make good panel subjects



Panels
may
be

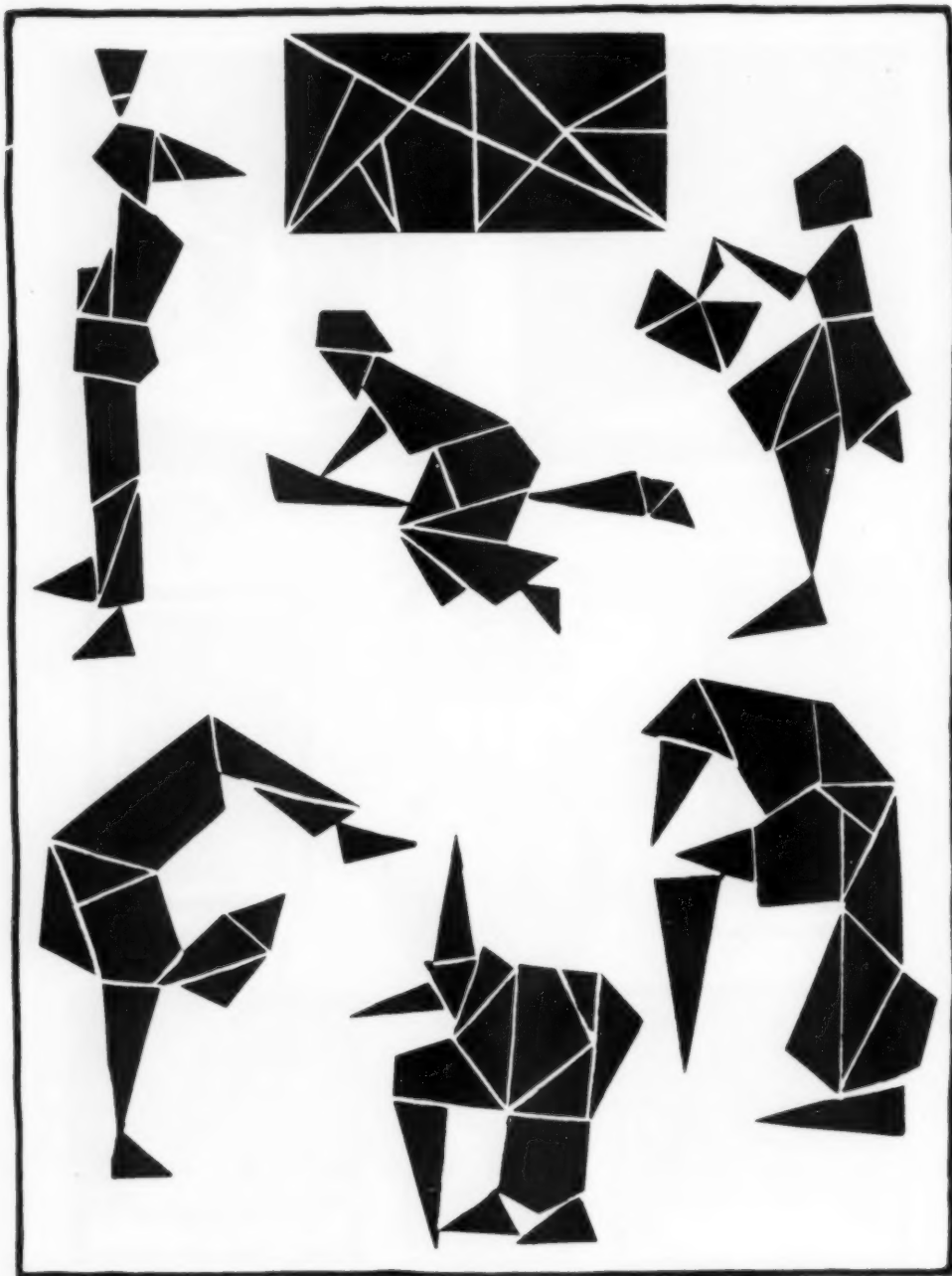
of
different
shapes



THE USE OF A SMALL BRUSH AND WHITE TEMPERA PAINT AND BLACK PAPER IS THE EQUIPMENT WITH WHICH TO SECURE TREE SKETCHES FOR DECORATIVE TREE PANELS

The School Arts Magazine, October 1928

IMAGINATIVE FIGURE CONSTRUCTION



A SWEDISH PUBLICATION HELD A COMPETITION REQUIRING FIGURES MADE WITH THE PARTS OF THE TWO SQUARES SHOWN AT THE TOP OF THIS PAGE. THESE TWO PAGES SHOW A NUMBER OF THE CLEVER RESULTS

The School Arts Magazine, October 1928

IMAGINATIVE FIGURE CONSTRUCTION



THIS PROBLEM SUGGESTS A VERY GOOD IDEA FOR ART TEACHERS WITH WHICH TO STIMULATE IMAGINATION AND INVENTIVENESS AND THEN AS THIS IS OCTOBER, WHAT A FINE IDEA FOR A HALLOWEEN GAME!

The School Arts Magazine, October 1928

Are Your Chances of Being a Successful Commercial Artist as Good as They Were Five Years Ago?

DONALD McLAUGHLIN

Mt. Pleasant, Iowa

I WALKED into the studio the other day, and found one of my best pupils with his elbows on his drawing board, his chin in his hands, and a slightly rebellious look on his face as he gazed sullenly out the window. "What's the matter, Jack?" I inquired. "Can't you get the perspective on that vase right yet?"

Jack's one great ambition is to be a commercial artist; yet he hates to spend the necessary hours of tedious practice on drawing in order to really master his art. Probably this was what got him started on his gloomy spell; but something else was evidently preying on his mind. He turned a troubled face toward me. "No, that's not worrying me so much, but I've just been thinking. What's the use of spending so much time here trying to draw when they don't use commercial artists in advertising nearly as much as they used to. Why, look here," he continued despairingly, picking up a magazine from one of the nearby piles which we use for reference, "these magazines are full of commercial photographs. You can find hardly any drawings any more."

He opened the book in the advertising section, and sure enough there was a full page advertisement illustrated by a handsome half-tone photograph. "See," he said in sad triumph, "you can find them all through there. Unless you're a commercial retoucher you'll starve to death nowadays."

Now, I didn't want a student with ability to be disillusioned in such a sudden manner as that; so I told him to let his drawing go for a while and we would look into the matter.

We stepped down to the public library and got the librarian's permission to look over the piles of old magazines in the basement. We brought a few of them upstairs and looked them over. We compared them with the current issues of the same publications. And it began to look as though Jack were right! The recent magazines had several times as many photographs as the ones of some years ago. Of course there were commercial drawings, but it seemed that there was mighty little advance in that respect compared with the increase of photos.

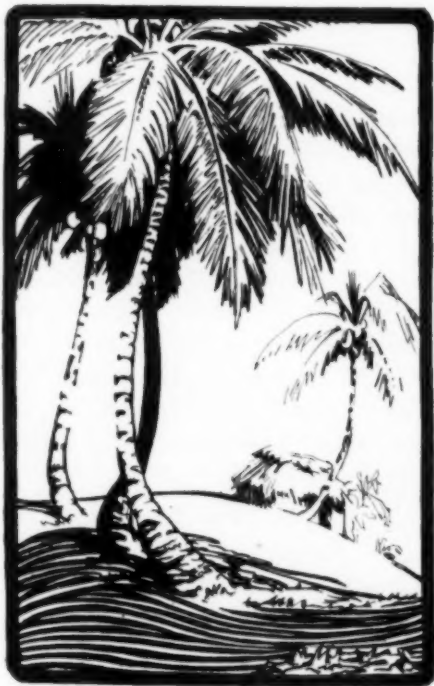
Then we began to figure a little, with the faint hope that things wouldn't look so bad mathematically as they did now. By a tedious process of subtraction, addition, division, and head-scratching we found a few facts about the number of commercial illustrations used in our recent magazines as compared with those of five to ten years ago. The first thing that came to our attention was the startling increase in advertising matter over that used by the older magazines. In several cases there were over twice as many advertising pages in the current issue as there were in the same magazine of five years ago.

We proceeded to reckon the proportion of the two different classes of illustrations on a percentage basis—did the commercial photographs form a bigger per cent of the total advertising illustrations five years ago than they do today? In a 1921 issue of a popular monthly magazine the number of advertising pages illustrated by photographs was 18.9 per cent of the total pages of advertising. Breathlessly we figured the proportion for the present issue of the same magazine. While there were nearly twice the number of photographs, in comparison with the big increase in the advertising section, however, the

percentage was only 17.7—even less than that of five years ago! We tried other magazines, for five, ten, and twelve years back. The results were the same in every case. A greater percentage of commercial drawings and paintings is being used today than ever before.

Yesterday, I entered the studio and found Jack bent over his work, softly whistling a staccato tune between his teeth. "How are you getting along"? I asked.

He turned a determined gaze upon me, and exclaimed in a confident tone, "I'll get that vase drawn right if it takes all winter!"



TWO SKETCHES OF TREES MADE IN PORTO RICO BY EDITH RODDY, SYRACUSE, NEW YORK

A Letter from Zuni Indian Children to School Arts Magazine Readers

FROM DAVID PONCHO, JUAN TSABETSI, CECIL LAKESTY
Blackrock School, Zuni, New Mexico

DEAR FRIENDS:

I am a Zuni Indian boy. There are about 1800 Zuni Indians. They live on the Zuni Reservation. It is in the western part of New Mexico. They live in villages. The largest village is the Zuni pueblo. Pueblo is a Spanish word which means village. The Zuni Indians live in adobe houses. Adobe is a mud brick dried in the sun. The mud is red. The houses are built flat on the ground. The roof is flat. The houses are only one story high, but they used to be many stories high. There are doors and windows. The walls are white. The floor is either stone or dirt. Each house has a fireplace but we cook on stoves now.

SURFACE AND CLIMATE

Our country is mountainous. There are small valleys. Some of the Zuni people live in the valleys to farm. We have one high mountain. It is on the south side of Black Rock. We call it Thunder Mountain. We call that mountain Toyaleny in Zuni.

The climate is just warm in the summer time and we have cold winters because the altitude is high. It is 6455 feet above sea level. Sometimes we have lots of snow on the ground and it is cold, sometimes 20 degrees below zero. In the summer time there is a little rainfall and it fills the lake and we use it to irrigate our crops. When the snow melts and fills the lake we have lots of water in the lake in the summer time.

HISTORY OF THE ZUNIS

Marcos first discovered Zuni in 1539. He was a Spaniard. He was looking for the seven cities of Cibola. They believed there was gold and silver. There was a negro named Stephen with him. He came to Zuni first and was killed. Marcos came later and saw the village in May 1539. The Zunis did not let him come near. The village was called Hawiku. The houses were many stories high. The doors were at the top and there were ladders to climb up. At night all the ladders were pulled up so that no one could get in. Marcos saw the Indians wearing turquoise and silver. He went back and told what he saw. The next year Coronado was sent to capture the cities of gold. He came with an army of Spanish soldiers. He arrived at Hawiku July 7, 1540. After a short battle Coronado captured the village but he did not find any gold.

Another time Coronado fought the Zunis on top of Thunder Mountain. In Zuni we called it Toyaleny. It is about three miles south of our school.

OUR SCHOOLS

I go to school at Black Rock. It is a boarding school. I don't go home every night. It is four miles from Zuni. I went to the Zuni day school before I came up here to school. I go to visit my folks every Sunday. There are not many boys in this school this year. We play many games like football, baseball and croquet.



PICTURES OF THE ZUNI BOYS AND GIRLS OF THE ZUNI BLACK ROCK SCHOOL WITH THEIR TEACHER, CLARA BRIGNAC. THE SCHOOL IS UNDER THE DIRECTION OF MR. G. A. TROTTER, A SYMPATHETIC AND EXPERIENCED SUPERINTENDENT

I study arithmetic, history, geography, reading, spelling, sanitation, language and general exercises. In arithmetic we are studying percentage. We are now reading "The Pied Piper of Hamelin."

This is a government school. They give us our books, clothes and food. I have worked in the carpenter shop. I made picture frames, book racks, coat hangers and helped to fix doors and windows on the building.

ZUNI ART

The Zuni Indians make pottery. The pottery is made of clay. They put the designs on each side. The colors are black, red and dark brown. The women carry water in the jars.

They make saddle blankets, belts and dance shirts. They use dance shirts when they dance. They put the design this way. These are some of our designs:



The women weave the belts. They wear them around their waists. They are red with a little white and sometimes green.

The men make rings, bracelets, and earrings of silver. They put turquoise stones in them.

OCCUPATIONS

The Zunis are farmers. We raise wheat, corn, oats, alfalfa, and vegetables. We grind corn meal to make paper bread and roast and parch the corn to eat. Paper bread is made of corn meal mush that is cooked on a hot rock. It looks like corn flakes. We raise onions, Chili beans and melons. There is little rainfall so we must irrigate. There is a large reservoir for irrigation at Black Rock. There are smaller ones at the other villages. My father's farm is in Mitria. We raise many sheep. My father has about 100. We sell the wool and kill some for the meat. In the summer time I like to herd the sheep.

WILD ANIMALS, BIRDS, AND TREES

We have many wild animals in our country, such as the wild cat or bob-cat, bear, wolf, fox, deer, coyote, rattlesnake, prairie dog, and wild turkey. There are many eagles, hawks, and crows, too.

Our trees are mostly pine, cedar, and pinion. The pinion bears a little nut. We like to pick them in the fall. We roast them to eat. They are very good. Our folks pick them to sell. They pick as much as 100 pounds a day and get from 10 cents to 14 cents a pound.



Dom-ste-na-ba

This is a Domatenaba dance. They dance in the winter time. Sometime in the summer time. There is just one. He wears 4 feathers on his head and has a yellow ear of corn in his hand and a small tree in the other hand. His body is painted pink and half of his arms and legs are painted yellow.

He has a pair of moccasins. They dance in the mixed dance. The mixed dance has many different dances. They wear short skirts and pine leaves around their necks.

Carl Lechty



Shalico

This is a Shalico dance. They come to dance once a year. There are six. They dance all night. They come in the village about 5 o'clock in the afternoon. They come from the Greasy Hill. Then they go in the Shalico houses.

The Shalico houses are new houses. Shalico will be Dec 17th this year. Other kinds of dancers dance too on Shalico night. The new houses are decorated with blankets, rugs, and shawls, baskets, burbushins and a sacred altar. The Shalico is about 8 feet tall. He has a mask, hair, feathers, horns, and long black hair. Many people from every where come to Zuni to see Shalico.

Juan Tsabetzi

A DESCRIPTION OF TWO OF THE COLORFUL ZUNI DANCES. DRAWINGS AND DESCRIPTIONS BY ZUNI STUDENTS OF THE BLACK ROCK ZUNI INDIAN SCHOOL

The School Arts Magazine, October 1928



Na ha le show

The Na ha le show, means means crazy man. They dance in the winter. They put feathers on their heads. Their bodies are painted yellow and red. They wear a fox skin in the back. They wear ribbons on their legs. They use colored belts. There are many dances like these. They dance in the daytime. They wear a short skirt. They wear pine needles or cedar branches on their heads and wear masks. There are yellow stripes painted on the arms and body.

David Poncho

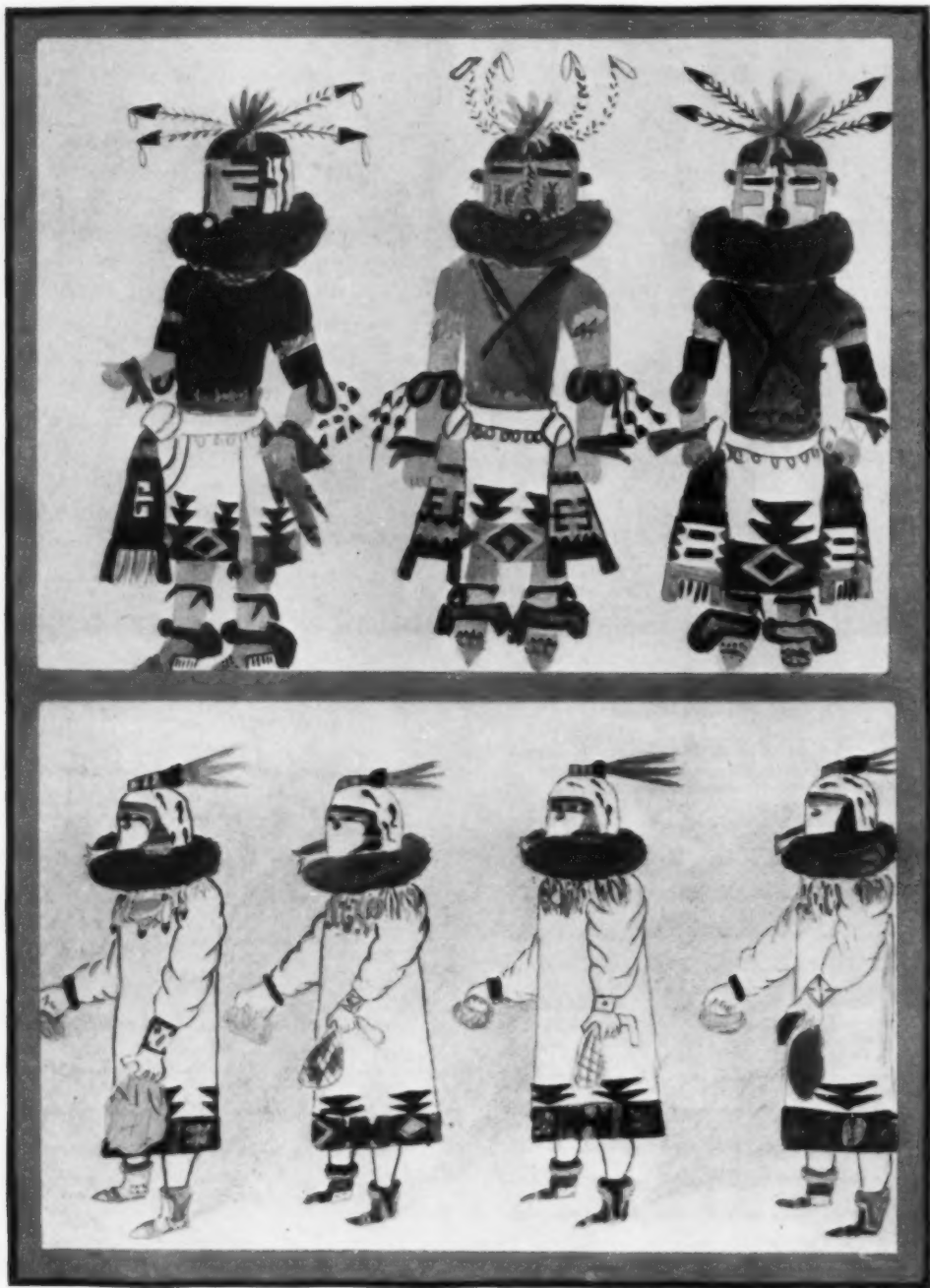
Eagle Dance.

This is the Eagle Dance. In Zuni we call it Cack-a-lee. The face is blue. There are only two of this kind. They dance with the Hellee. The mask has feathers on it. He has pine or cedar branches around his neck. The wings are made of black feathers. They dance in the winter time.

Cecil Lakesty

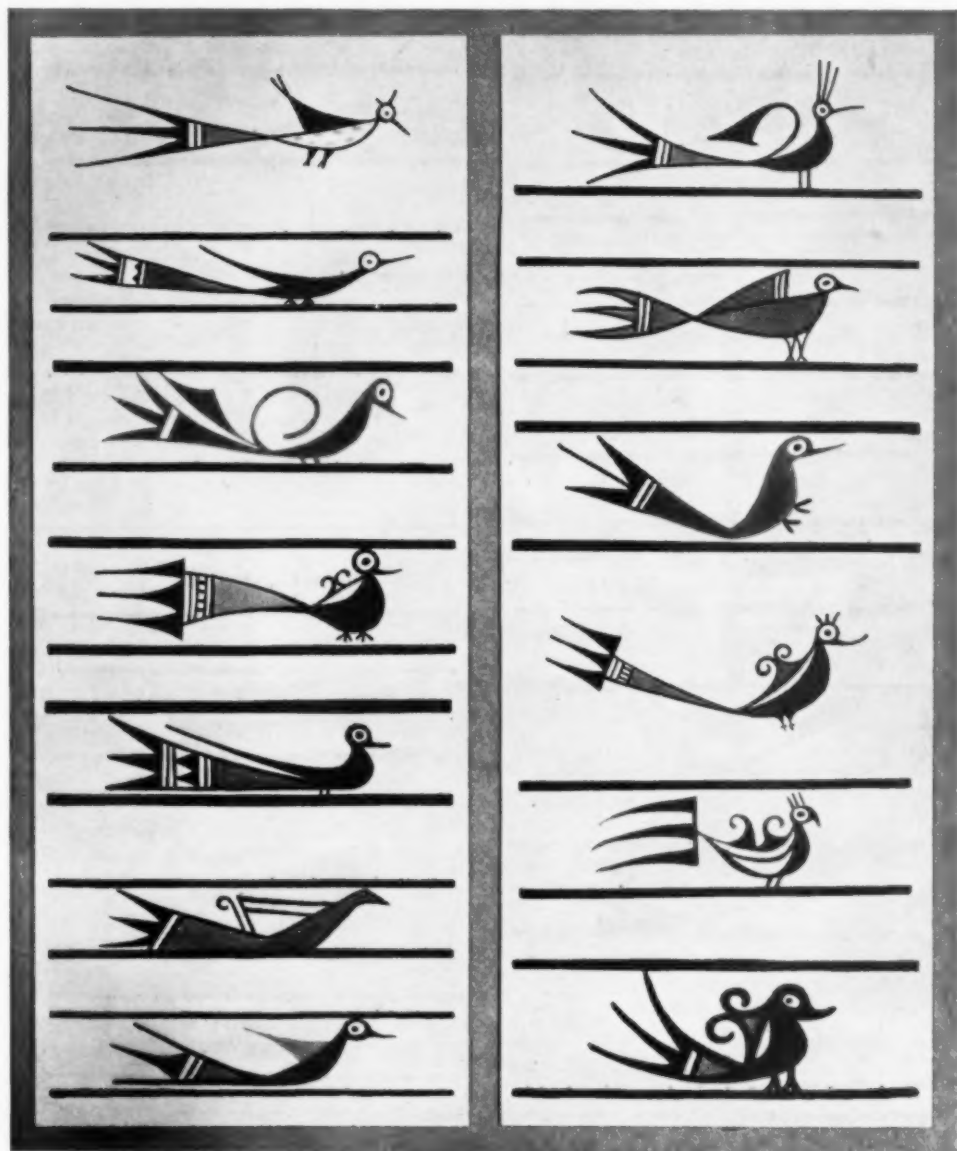
THE NA HA LE SHOW AND EAGLE DANCERS SKETCHED AND DESCRIBED BY
THE STUDENTS OF THE ZUNI INDIAN BLACK ROCK SCHOOL, ZUNI, NEW MEXICO

The School Arts Magazine, October 1928

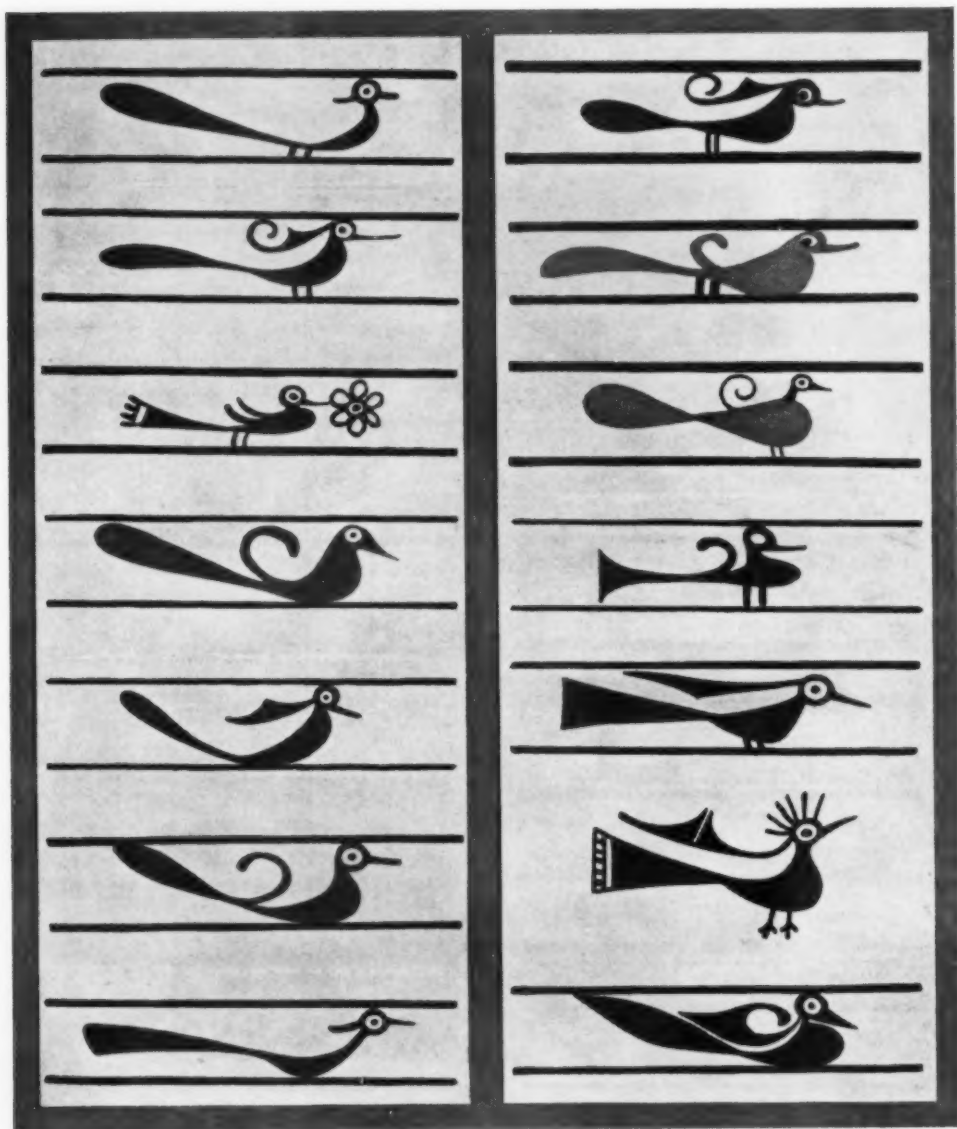


TWO GROUPS OF ZUNI DANCERS. SKETCHED BY ZUNI
CHILDREN OF ZUNI INDIAN PUEBLO, ZUNI, NEW MEXICO

The School Arts Magazine, October 1928



BIRDS FROM ZUNI POTTERY. COLLECTED AND DRAWN BY KENNETH CHAPMAN, ART ASSOCIATE OF THE SANTA FE MUSEUM OF AMERICAN RESEARCH, SANTA FE, NEW MEXICO



BIRDS FROM ZUNI POTTERY. A GROUP OF ZUNI BIRDS SKETCHED BY KENNETH CHAPMAN OF SANTA FE, NEW MEXICO. THE TWO PAGES OF ZUNI BIRD DESIGNS PUBLISHED HERE THROUGH THE COURTESY OF THE MAGAZINE "EL PALACIO," OF SANTA FE

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Development of Free-hand Sketching

REGINA TEIGEN

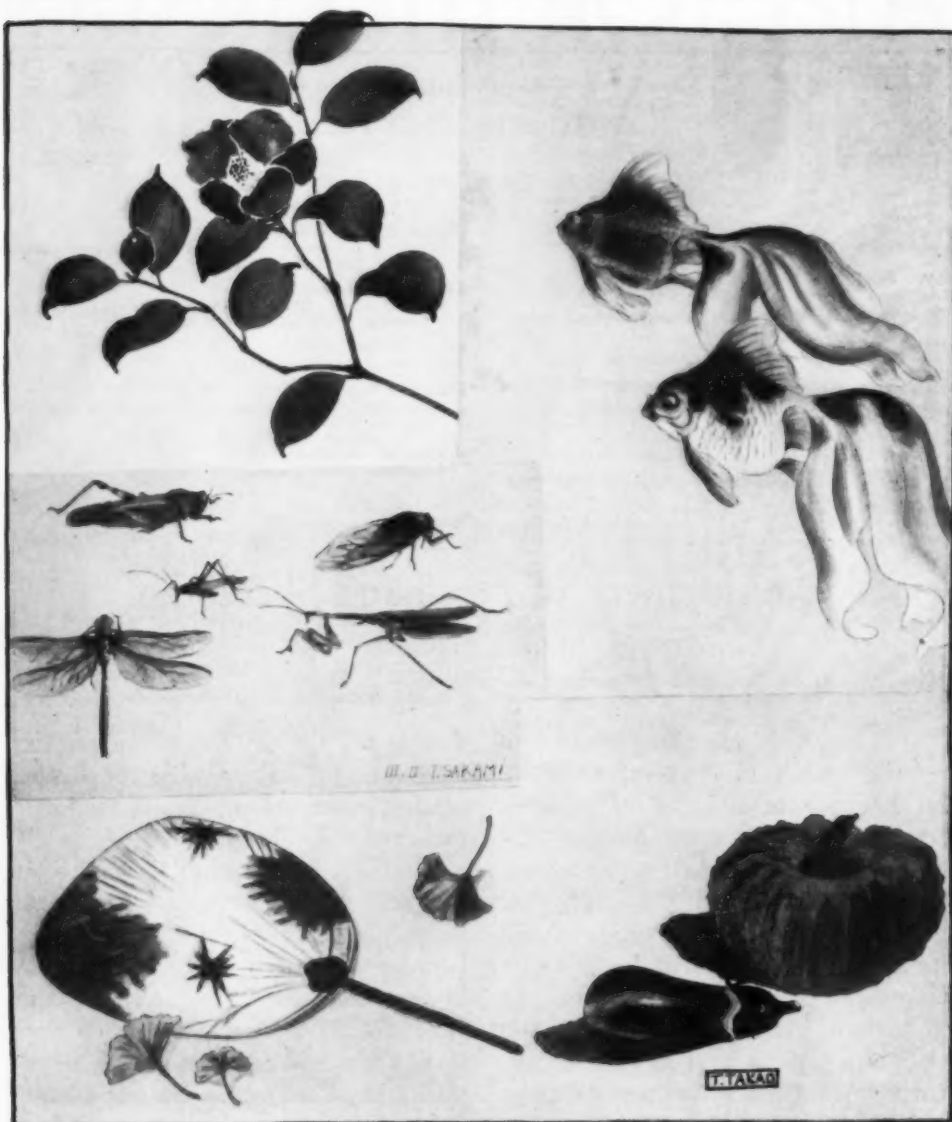
Art Supervisor, Sioux Falls, South Dakota

OUR free-hand sketching is based on the child's experiences, activities and interests in and out of school—topics that have become familiar. History, geography, reading, literature, dramatization of class plays, physical education classes, and playtime are used as subjects for free-hand drawing. Other topics more imaginary are often enjoyed by children, for instance, "What a little seed thinks about at this time of the year," "What the leaves may be playing in the wind," "What I would play in fairy land." We plan to have the spirit of play, fun, enjoyment prevail in this work with the aim of really expressing something that needs telling. At this time technique is not mentioned unless asked for by the little artist.

A class criticism is held, at which time the main thought is "Who told his story

the best?" This brings suggestions from the pupils as to what proportion, placing, color, action, etc., is needed to make the story plainer.

However, the children in our often crowded classes seem to need more technique than that gained incidentally, in order to continue the freedom and joy in expression they had as very young children. The time comes when their ideas are ahead of their powers to express; they become too critical; spontaneity, directness and interest are lost. For freedom in expression, they must be fearless with color and unconscious of technique. To tide them over that period formal technical art lessons are given, just as more words would be added to their vocabulary for language expression. For instance, trees are drawn to see who "Can draw them the



FREE-HAND WATER COLOR SKETCHES FROM STILL LIFE AND NATURE FORMS BY THE SCHOOL CHILDREN OF TOKIO, JAPAN

The School Arts Magazine, October 1928

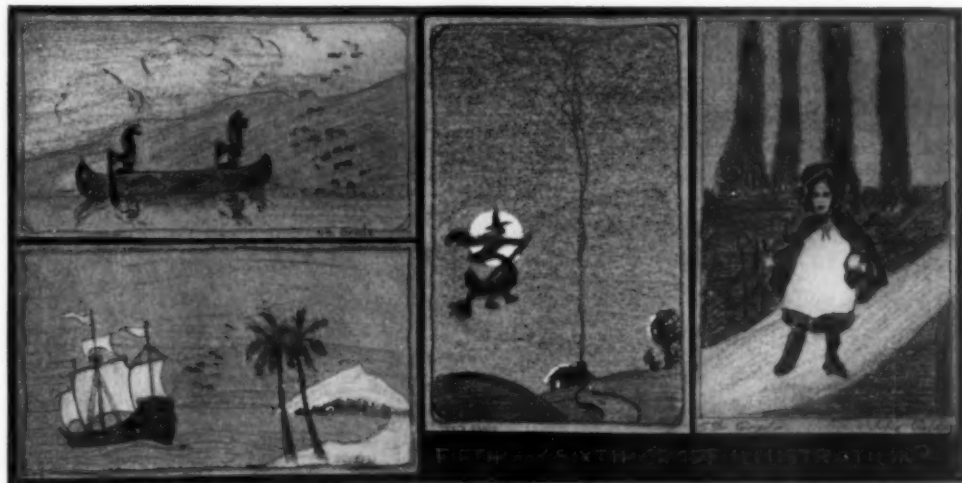
best" in calm, windy, rainy or sunshiny weather, in winter, summer, spring, or autumn; a definite color scheme may be studied, or a clay modelling or paper cutting lesson for form development given.

The technical lessons are not taken up in kindergarten but are given increased attention later as the grades advance.

We like the use of water color for big sketching, especially in the primary grades starting with the kindergarten. There they enjoy it immensely working on as large paper with as large brushes as possible. Print or light weight drawing paper at least twelve by eight-

een inches in size is used. When it can be arranged, the children stand while painting: sometimes this paper is tacked to linoleum exhibit space around the room, or it is placed on the desks with the seats moved forward or turned back—any way so they may stand while working, giving greater opportunity to really view the effects.

Not all can obtain the results of the brightest and most talented but to each one does come a greater appreciation of the art expression of others, joy in power of creating and thinking independently according to the capacity of his faculties.



CRAYON ILLUSTRATIONS IN THE GRADES IS ONE OF THE FINEST ART PROBLEMS IN OUR SCHOOLS. IT SUPERSEDES CUT PAPER WORK FOR PERSONAL EXPRESSION AND ART TRAINING

The Latest Style in Stick Figures

ELISE REID BOYLSTON

Assistant Supervisor of Art, Atlanta, Georgia

IF YOU who read this are entirely human, and if you have a good memory, you may recall the once upon a time when you tore your hair over the monstrosities your children produced under the fond illusion that they were drawing perfectly good stick men, in spite of the fact that most of the legs insisted on bending forward at the knee instead of backward. Perhaps you even suggested to them that they were not making creatures for the side show of a circus when some had two trunks one atop the other, and quite a few had none at all.

I'll confess it used to be a bugbear to me, at any rate, but it isn't any more. It's one of the joys of teaching, for we have so much fun with the first lesson, it soon becomes a habit to smile a welcome to the funny, skinny, little people who can do so many acrobatic stunts just as if they were alive.

Will you let your class try it with me and see for yourself?

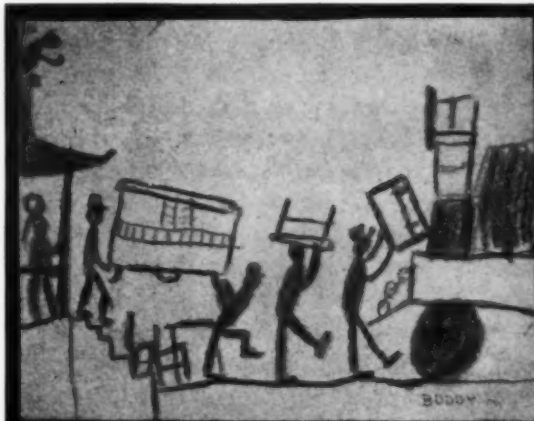
Take a quarter sheet of paper and cut it in half. Use one piece for cutting the sticks and the other as a tray to hold the scraps. Cut five strips lengthwise, each about one-eighth inch wide, and divide the remainder of the paper into three parts for the heads.

Take three strips and lay them on top of each other. Cut these in half. This will make six long sticks which we shall use later for the body and legs. Take the other two strips, lay them on top of each other and cut off one inch from the end. This one inch we may put on

the tray as scraps. Cut the part left in two, and these four short pieces will form the arms. Now we have two piles of sticks and three large squares. Take one square and cut it in the shape of an egg. This is the front face. Another may be cut like a butter-bean for the side face. The piece left is put with the scraps.

Now have a clear space before you so your man will have lots of breathing space. First place the egg-shaped piece with the small end pointing toward you. Next pick up the long sticks. Place one under the head for the trunk, four others for the legs, and put the remaining one with the scraps. Take the short sticks in your hand. Place them to form the arms. Now look and make sure that your figure isn't bowlegged.

By this time you will have heard a joyous little titter going over the room, for you haven't told what you were going to make, and the little man who has grown up like Topsy is quite a surprise. There's the neck, the elbow, the waist, the knee, the two arm bones, and the two leg bones—just as we have. See—touch them as I touch them and find if they are all there. Now suppose my arms were cut off at the elbow and my legs at the knees. How would I look? Why, I'd have only one bone. Turn the stick man into a one-legged fellow. Poor creature! Doesn't he look pitiful! We don't want any of our little folks to be deformed or maimed, so let's be sure to have both joints.



MOVING DAY - NOTE THE ACTION

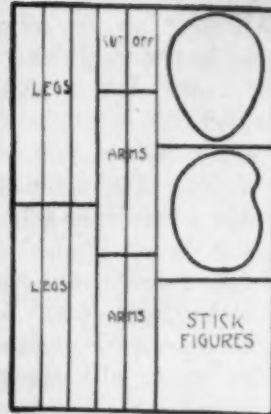


HELPING MOTHER



JACK AND JILL

THE WORK OF FIRST GRADE PUPILS
ACTION IS OBTAINED BY
USING STICK FIGURE AS
A FOUNDATION



PATTERN FOR STICKFIGURE



GOING FISHING

STICK FIGURES AND ILLUSTRATIONS PRODUCED BY PUPILS OF THE GRADES
UNDER THE DIRECTION OF ELISE BOYLSTON, OF ATLANTA, GEORGIA

The School Arts Magazine, October 1928

Now we'll take exercise. Make the little man do just what I do. Hands on shoulders; on hips; arms up; down; stand with legs apart; take dancing position—heels together, knees bent outward. What else can the little man do? Will someone take a position and let us take his picture with our sticks?

Now let's try the side face. In walking, the body bends forward. It is just as if we were falling, and caught ourselves in time. In running, the body bends at a more acute angle, and the back leg is thrown up. The faster we run, the farther forward the body is bent. Make your man walk, run. Take your extra scrap of paper and cut something to go with the little man. Good! John has made a pair of skates. Louis has cut a basket. His little man is going to the store for Mother. There! May's man has fallen. He was running too fast after his hat.

And now, just to see if you are thinking quickly, let your little man stand on his head. Remember, the long sticks are for the body and legs, and the short ones for the arms. Think how you'd look; and the first who finishes, stand; and I'll see if it is correct. James has

finished. No, James, the arms are wrong. Your body wouldn't stand on the head alone. Think again. Yes, Lucy has it; her man has his hands on the floor. Now everyone has it correct. Wouldn't you like to take your stick home and make Daddy laugh tonight? (And incidentally get in some good practice.)

Now let's see what we've got out of the lesson. Proportion of the figure, manipulation of the bones, a good mental test, the mechanics of the figure in any position, a foundation for drawing figures, and lots of fun.

This may be followed by a lesson illustrated with sticks cut from the different colors. It is an easy way of showing health projects—a boy brushing his teeth, etc.; safety first—a figure on skates hanging to an automobile; playground activities—jumping rope; and all sorts of ideas. It is an easy step to drawing the bones in colored crayons—blue perhaps, for the blouse; brown for the trousers; and black for the legs. The face and hands are orange. Then the same colors are used to fill in the figure; and when they are finished, they are quite presentable little men and women indeed.



TWO CUT PAPER SUBJECTS FROM GRADE PUPILS

Animal Drawing for the Elementary Grades

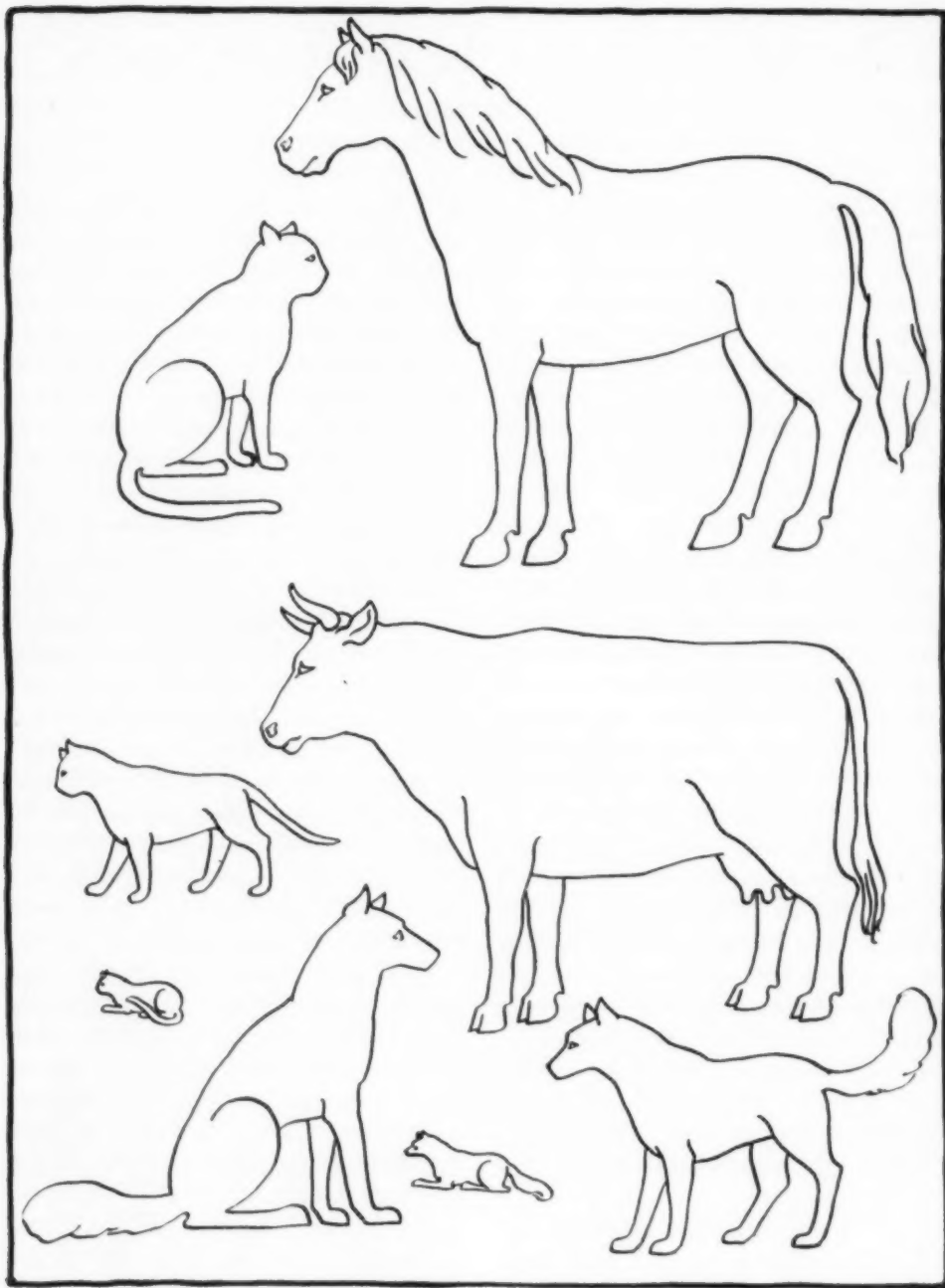
JANET KATHERINE SMITH

Art Instructor, Kansas City, Missouri

CHILDREN who used to have great difficulty making cows that looked different from horses, and dogs that did not resemble cats, seem to have lost that trouble since we tried this method of teaching animal forms. Finding that the very small children particularly do not easily understand nor use the blocking-in system, but draw part by part, I tried to work out some way of drawing that would give them the proportions and action, but not violate the order in which they naturally draw. So now we always begin with the head, and draw the ears and shape of the nose first. That gives us the position of the animal in our picture, and the size it is going to be; now we notice proportions of head to body and legs and details of shape. Of course, before we drew the head at all I asked the children to compare the shape of a cat's nose with that of the collie or Eskimo dog we usually begin on and have learned thoroughly before we start other animals. I pin up pictures like the illustrations, both in outline and the same form in silhouette, for the drawings have been made with the silhouette value in mind. Ordinary clippings of animal pictures are helpful, but are apt to be too detailed for our purpose at the start. We notice that a cat's head is quite round, while the dog had a little step down at his forehead; that where his nose was long and more pointed, pussy had a blunt nose; that her ears are smaller, and so on. Then come the neck and chest lines, and then the

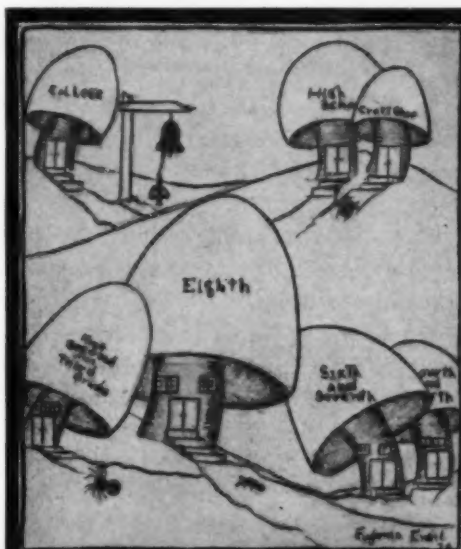
back is drawn. Next the children note that the cat, like all animals, has straight front legs, but that her hind legs have a bend or angle in them. So the front legs are drawn first, noting where under the chest they come, and that a cat has small round paws, but a dog's foot is flatter underneath. It is surprising how soon even first graders can see this difference and make it clear in their drawings. Then comes the time for the hind legs, with the upper part thick and bent, and the lower half thin and straight like the front ones. Last of all, we connect the front and hind legs with the slanting "stomach line," and put on the tail. We proceed always in this same order, which seems to be the natural one for them to take, and soon they have unknowingly memorized the distinctive points, such as "cat—round head, round ears, small round paws, thin tail," and "dog—pointed ears, stepped forehead, long nose, bushy tail," etc.

To make a seated dog or cat when they have learned to draw the standing ones, the children draw the head, neck and chest, and front legs just about as before, with the chest and legs perhaps more directly below the head, and then curve the back down and put in the hind legs folded up, so that the thick part of the leg is like part of a circle, and the straight lower leg is out flat on the ground on the same level as the front paws. The tail, and what shows of the "stomach line" then finishes the animal. For a cat or dog lying down, draw the



A GROUP OF DRAWINGS OF ANIMALS FOR THE ELEMENTARY GRADES AS DESCRIBED BY JANET KATHERINE SMITH IN THE ACCOMPANYING ARTICLE

The School Arts Magazine, October 1928



Ben Rabbit on his way to the office



Mrs. Ladybug lived in a little round house

A GROUP OF ANIMALS PERSONIFIED AND SOME INSECT HOUSES
BY THE PUPILS OF NELLIE FISCHER OF SANTA CRUZ, CALIFORNIA

head and body as if standing; then put the foreleg out flat on the ground in front of the chest, and double up the back leg as in the seated pose. The cat's front leg may be tucked further under the chest than the dog's. This formula, while simple, will never have to be unlearned, for it is accurately based on the action and proportions of the animals. The children, even first grade youngsters, can by this method draw dog-like dogs, and pussy cats that look feline, without a copy after the first couple of lessons, and are increasingly able to give them any desired positions.

When it comes to distinguishing between the cow and the horse, I teach the horse first, and get it thoroughly grounded in memory. The children learn that the horse holds his head high on a neck that has a round curve on top and a hollow curve underneath; that his ears are small, his back and stomach curved; and they practice the shape of the hoofs until they no longer look like paws. The very heavy upper section of the hind legs is noticed, and that the tail hangs down and is not carried out as the dog's and cat's is carried. We proceed part by part, in order, as we did with the dog and cat, and when the horses in their story pictures are really well done, then I bring in my drawing of the cow, and we compare the horse and cow pictures. The children discover at once that Bossy has a thick neck and shorter legs, that her hoofs are slit, her tail like a rope with a tassel and that it hangs down like a horse's. The larger ears and the different place they grow from as well as the curve and shape of the horns are pointed out, and the very important fact that the cow's head and neck and back are

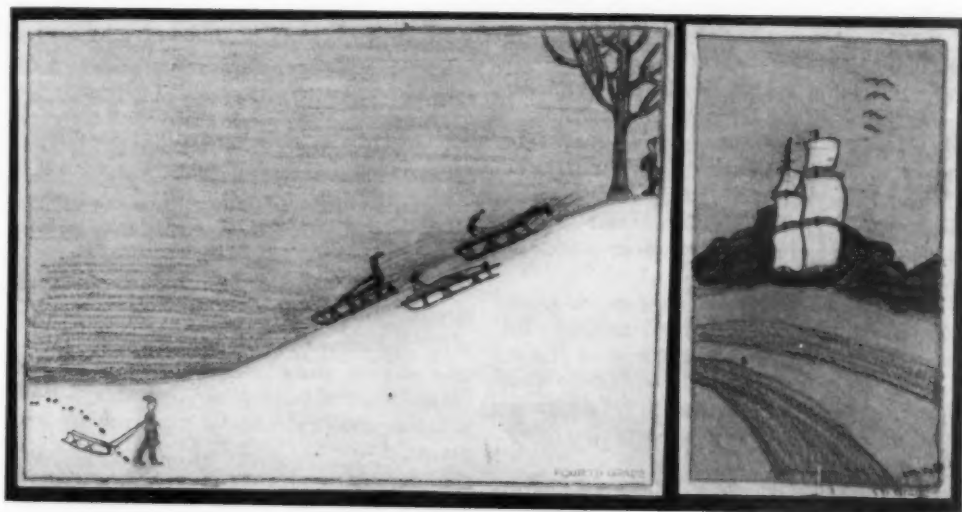
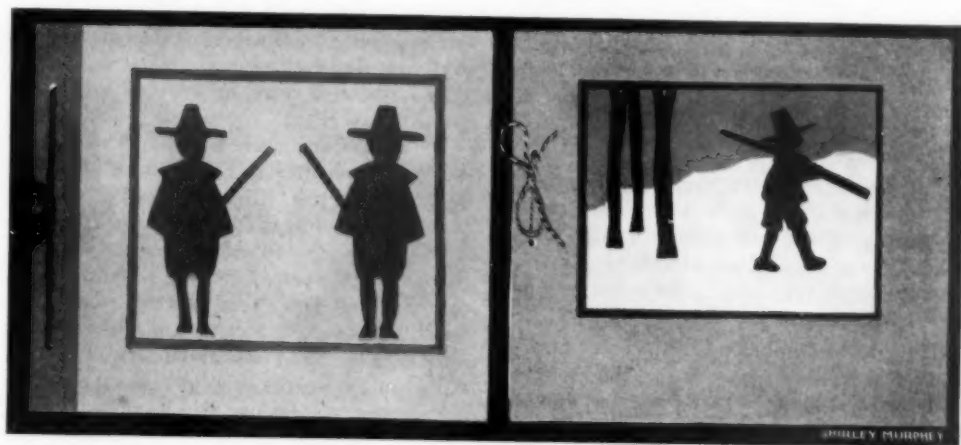
carried in an almost level horizontal line. (I phrase it for the children that the line matches the way the top of their paper goes, for we are always comparing the direction of lines with the top or sides of their papers.) Then we draw cow pictures and another day farm scenes with both horses and cows, and then we try having some standing up and some lying down asleep, and we learn that we can make cows and horses lie down in just the way we did the dogs and cats. By then the children have already begun to try to make them run and trot by moving the legs about, so I show them where the legs bend when the animals go fast. This is the easier to do, since the pupils have seen that the hind legs were different from the front ones, from the beginning of their animal drawing. So they learn that the straight front legs bend in the middle and the lower part comes back toward the stomach; the hoof then bends still further around in that same direction, as if it were making a circle. But the hind legs bend where the angle comes, and the lower part comes forward toward the stomach, while the hoof bends downward toward the ground. Once this is learned, there will be no more double-jointed legs on animals, nor will they bend in wrong and impossible directions, as they would otherwise be sure to do. It is just as easy to learn it right at the first, and then the pupils will never be hampered by having to unlearn and forget the things they have laboriously acquired—a most impossible task and one that may trouble for always. The clever and more original children are now bending the animals' necks at the shoulder joints so that they can graze, and I have had one child stand a horse

on three legs while it scratched its stomach with one hind leg. Evidently she has been on a farm in fly-time.

In the third and fourth grades the galloping Indian ponies and prancing chariot horses of the Greeks show that the children have really learned to manage their animals. They can go on

from these simplified but correct beginnings, as far as practice and skill will take them.

The less talented ones have acquired a formula that will serve them well, while the children of special gifts may correctly base on this foundation their future work in drawing.



THANKSGIVING COVERS BY THE PUPILS OF THE MARGARET FULLER SCHOOL, MINNEAPOLIS, MINNESOTA. CRAYON SKETCHES BY FOURTH AND FIFTH GRADE PUPILS

Art Education for Little Folks

JESSIE TODD

University of Chicago, Chicago, Illinois

SOME educators go so far as to say that there are no gifted children; that is, that there are no children who come into the world specially endowed. The writer does not believe this. When you see a little black-eyed Italian boy in the first grade model a horse in clay, beautiful in line and almost perfect in proportion, better than one which the art teacher made, how else can you explain it than to say that here is a gifted child?

Some educators are trying to discover talent by testing children as to which ones choose between good and bad pictorial compositions. Then they say that those who choose the good compositions have talent. The writer does not agree with these educators.

It seems to me that we can detect talent in some of the following ways. One child is gifted in design. Another is gifted in color; another in representation, another in modelling. To be sure, some children seem talented in all the phases named above. It seems to me, however, that we can call them talented, if they can do any of the things named below.

1. A child in the fifth grade can draw from memory quickly any animal. One day he tried to see how many he could draw in an hour. He drew twelve. He had had the same training in his school life, as all of the other members of the class who could draw well from three to four animals. He had had no art lessons outside of school.

2. Again we find a child in the second grade who chooses beautiful color combinations. He has a chance to choose from the same pile of colored papers from which the rest of the class choose, but he arranges them in his design or picture so that the result is beautiful. Every class lesson sees the same result.

3. Here is a child who has design quality in everything he draws. He is six years old. He puts his darks in just the right places. He feels the balance. He has a sense of design. His training has been almost none for he has been in school only two months.

4. Perhaps the class are all drawing from life a rabbit which one child has brought to school. Look! Johnny's rabbit is different from the others. The proportion is not as good as that in many of the drawings by other children but the lines—what strength and rhythm in the brush strokes! If you watch this child for several years, he will probably show you that he is gifted.

5. In painting class in grade 5 one child seems to be spattering her paint all over her dress and her desk. Her work looks "messy" to use the words of the substitute teacher. Soon we hear the substitute teacher say, "If you spatter the paint like that, I'll not let you paint. Look how neat John's work is." Substitute teacher, stop a moment. John's work is as tight and neat and inartistic as anything could be. The little girl who is spattering all over is a genius. She has been out of school a year and has never before used the opaque paint. She is going at it in just the right way. As she gets more practice she will spatter less.

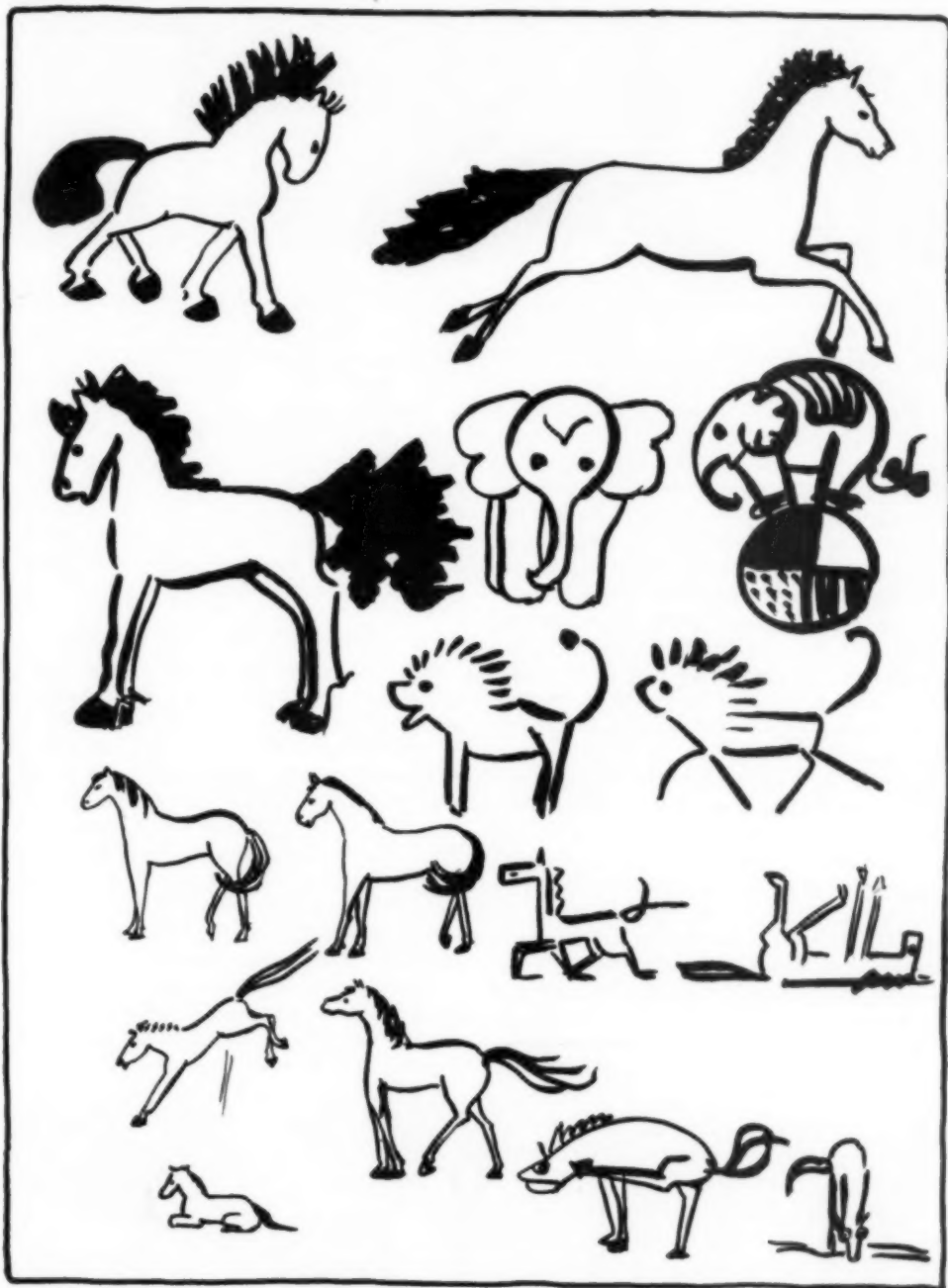
Two months later the painting class had an exhibit. The little girl who used to spatter has as neat work as any of the others, and her work has besides, rhythm, originality, freedom, charm. She is a talented child.

6. A boy in grade 6 can draw the human figure so well that folks say when they look at his drawings "Has he studied the nude figure?" Of course he has not been in such advanced classes. He has talent.

7. Sometimes you see little foreign children take scissors, paste, and paper and construct things beautiful in detail and originality. Here is talent which should be conserved for our nation.

8. We see a child of seven who can draw wagons, street cars, etc. in correct perspective. He has not studied perspective. He has a natural gift.

What of all this talk about talent? "Why try to find out who has talent?" we hear some-



ANIMAL DRAWINGS BY GRADE PUPILS UNDER JESSIE TODD OF THE UNIVERSITY OF CHICAGO, ILLINOIS



one say. "Surely we can't make classes for talented children in our public schools." We can make sketch clubs and let everyone who wishes to come, come. Those who can't sketch well will soon drop out and we will have the talented children in the class. We will have those who are talented in free-hand sketching, but we may not have those who are talented in construction, color, design, etc. It seems to me to give tests to discover talented children and then put them in a class to receive some special training is not the aim of the public schools. Let us have classes outside of school for those who care to come, but let us not say, "Yes, Joe, you can come. You have talent. Mary, you can't come. You have no talent." The class may help Joe but what of Mary? If she wants to draw outside of school, no one should say that she can't. The fact that she cares so much to do it may indicate that she has talent that hasn't been discovered.

If our art teaching is correct, the talented children will have an opportunity to develop in our regular classes. They will be inspired to work at home. The teacher can help them to get the material they need. She can encourage them in their work, and make suggestions along the line in which the child is most interested. When the majority of the classes have to repeat a problem in order to learn it (e.g. the key lines

and boxes made with them) the talented children who already know perspective can do anything they please. Here is their opportunity.

It is worth while to know which children have outstanding talent. Sometimes an artist asks to have several talented children to help. The Art Institute in its juvenile classes gives scholarships to talented children. The fact that these children are selected is not always even known by the majority of the children, so nobody feels a sense of inferiority. These children may be our future artists.

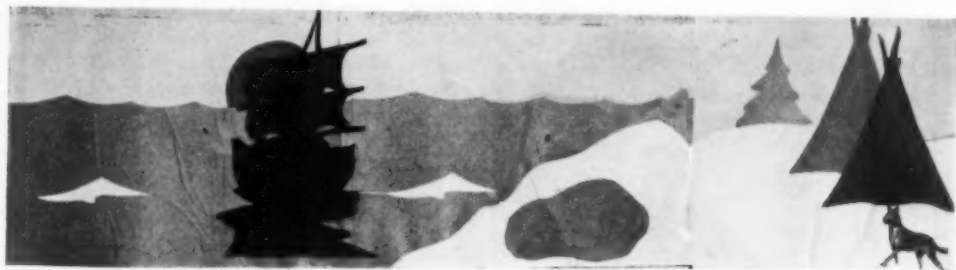
ANIMAL DRAWING IN THE GRADES

Is the dictating of an animal formal? It is formal but not too formal. We had an assembly period which lasted a half hour. In this period four rooms full of children showed pictures containing nothing but camel and horse drawings. These children were second and third graders. No two pictures were alike. There was more originality than in the assemblies where we aimed to have original pictures because they knew how to do the horse and camel and their minds were free to arrange the other objects in the picture as they chose.

The children decided that the assembly would be more interesting if they recited some original poetry when they showed the pictures. The following are some of the poems.



PILGRIM FRIEZES WITH CUT PAPER FIGURES AND CUT PAPER SUBJECTS PASTED ON WRAPPING PAPER



"Flying Ebony and Captain Hal,"—Lewis

Metler, 7 years, grade 2

Flying Ebony was so fast,
He won the Kentucky Derby at last.
It was almost won by Captain Hal,
'Cause Father bet on that old pal.
They started off upon a trot,
Then ran and got just awful hot,
But Flying Ebony won the thing;
He ran so fast they thot he had a wing.

"My Pony"—Nancy Freund

I have a little pony
His name is Dapple Gray
He is so nice
He rides me to town every day.

"Camels"—Lewis Metler, Age 7

Camels are not little.
Camels can't make a riddle.
Camels give Arabs rides.
Camels have tough hides.
Camels have tall humps.
Camels don't give Arabs bumps.

"Camels"—Kate Sulzberger

Camels help their Arabian Master
Some go slow and some go faster.
Camel's legs are thin and long.
But yet they are very strong.

"Camels"—Rosemary Prest

Camels aren't able
To sleep in a stable.
They have to sleep on the sand.
Because you must know
Wherever they go
They haven't got stables on hand.

"On the Desert"—Elizabeth Engleman

On the desert there are trees,
But there are not any bees.
There are camels on the desert too.
Sometimes they run away from you.

"On the Desert"—Beatrice Hall, Age 7

The desert is so very hot
Arabs ride on camels a lot.
Arabs ride on camels' backs
Camels carry people's packs.

LANDSCAPE DRAWING

We took mountain pictures from railroad folders, those that have been done very beautifully by western artists, not the colored photograph kind, but those in which the artist has simplified the mountains into beautiful patterns.

Each child made a little finder. He placed his finder over the mountain pictures and copied the little composition. The teacher told them that in this same way they could use a finder



BY FIRST GRADE PUPILS UNDER DIRECTION OF JESSIE TODD



MEMORY DRAWINGS BY ALICE HASTINGS BRADLEY, ELEVEN YEAR OLD ILLUSTRATOR OF BOOK "ALICE IN JUNGLE LAND," BY MARY HASTINGS BRADLEY. THE ILLUSTRATOR IS A PUPIL OF THE SIXTH GRADE ELEMENTARY SCHOOL, UNIVERSITY OF CHICAGO, ILLINOIS

The School Arts Magazine, October 1928

out of doors with a large view before them. The mountain pictures in the railroad folders were excellent to bring home this point for although the compositions were good in the beginning, still it was surprising how many beautiful little scenes one could get out of them.

Then the children had great fun trying to match the colors. It was excellent practice for them. The results carried over into original work. The children who had previously made so many fussy little details in the mountains, attempted now to find a simple pattern.

PAINTING

I was showing some of our children's paintings to a group of artists recently. I showed several children's work from the second grade on up to junior high. Several exclaimed at once, "How their work improves when they get the opaque paint!"

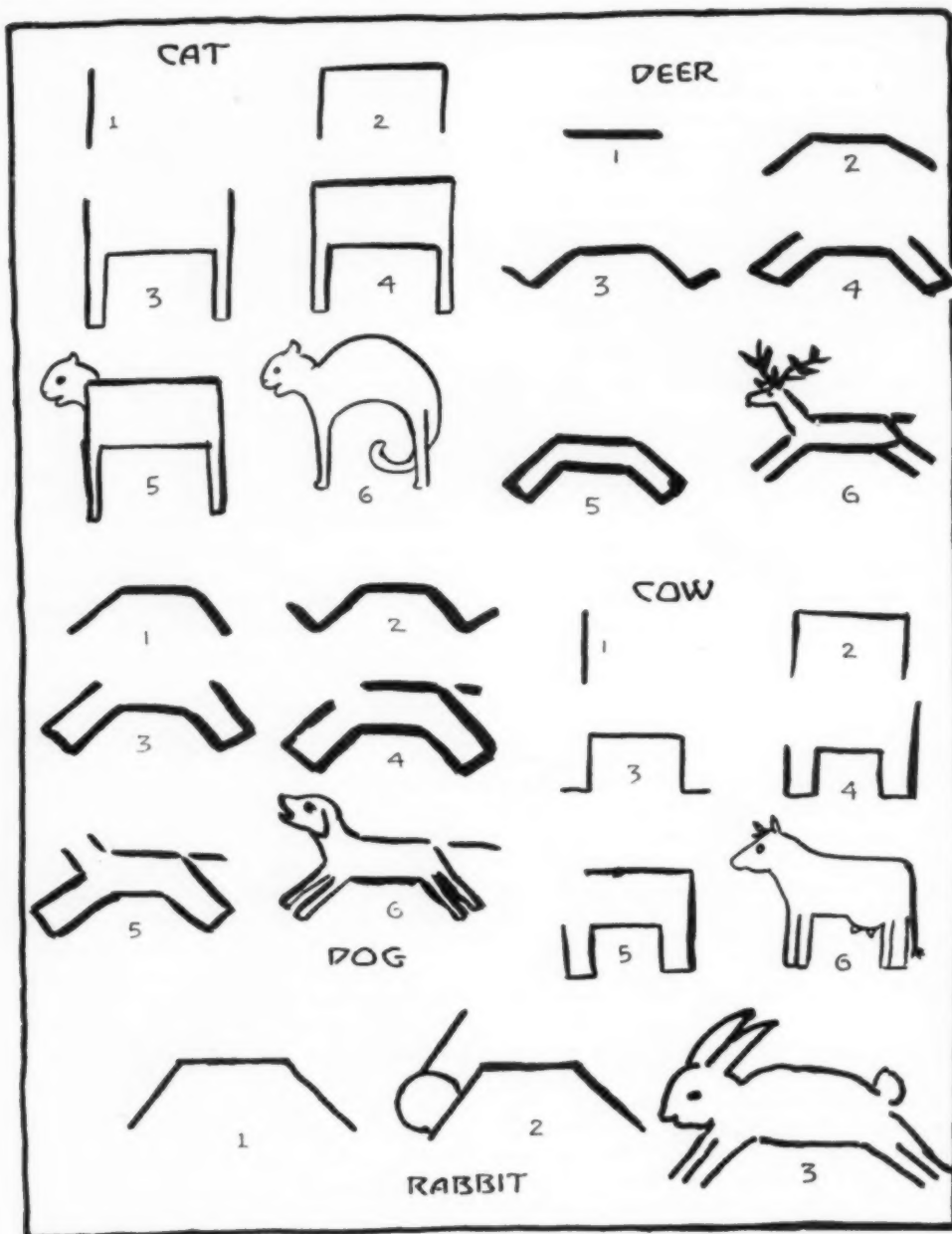
In the case of each child at whose work they were looking, there seems to be a great jump in skill when they use the paint. This is true because the children love opaque paint. They use larger paper for this painting than they did for crayon, large paper giving them more chance for free movement.

Last week we had lots of fun in the upper grades. I showed the children some pastels made by Walter Sargent, the artist. They were on tan paper. The sunlight was put in with light chalk and the shadows made the darkest tone. The children were delighted to see what a wonderful effect he had produced with a few strokes. Then I showed them little reprints of pictures in which the landscapes were done on colored paper. Then I showed them reprints of paintings in which we could feel the greenish tone of a moonlight night on the violet tone of a darker night. The children were so excited. Of course they wanted to try to make a picture beginning with colored paper. The results were really delightful in some cases and it was interesting to watch several children experiment. One took gray to make a night scene. She put in all the construction lines of the buildings on Michigan Avenue. When she got the lights in the buildings of course it did not look like night. She said, "This will be late afternoon." Then she took blue paper of a darker value. She put in the construction lines of the buildings, the lines of the windows and all. She looked somewhat dismayed when

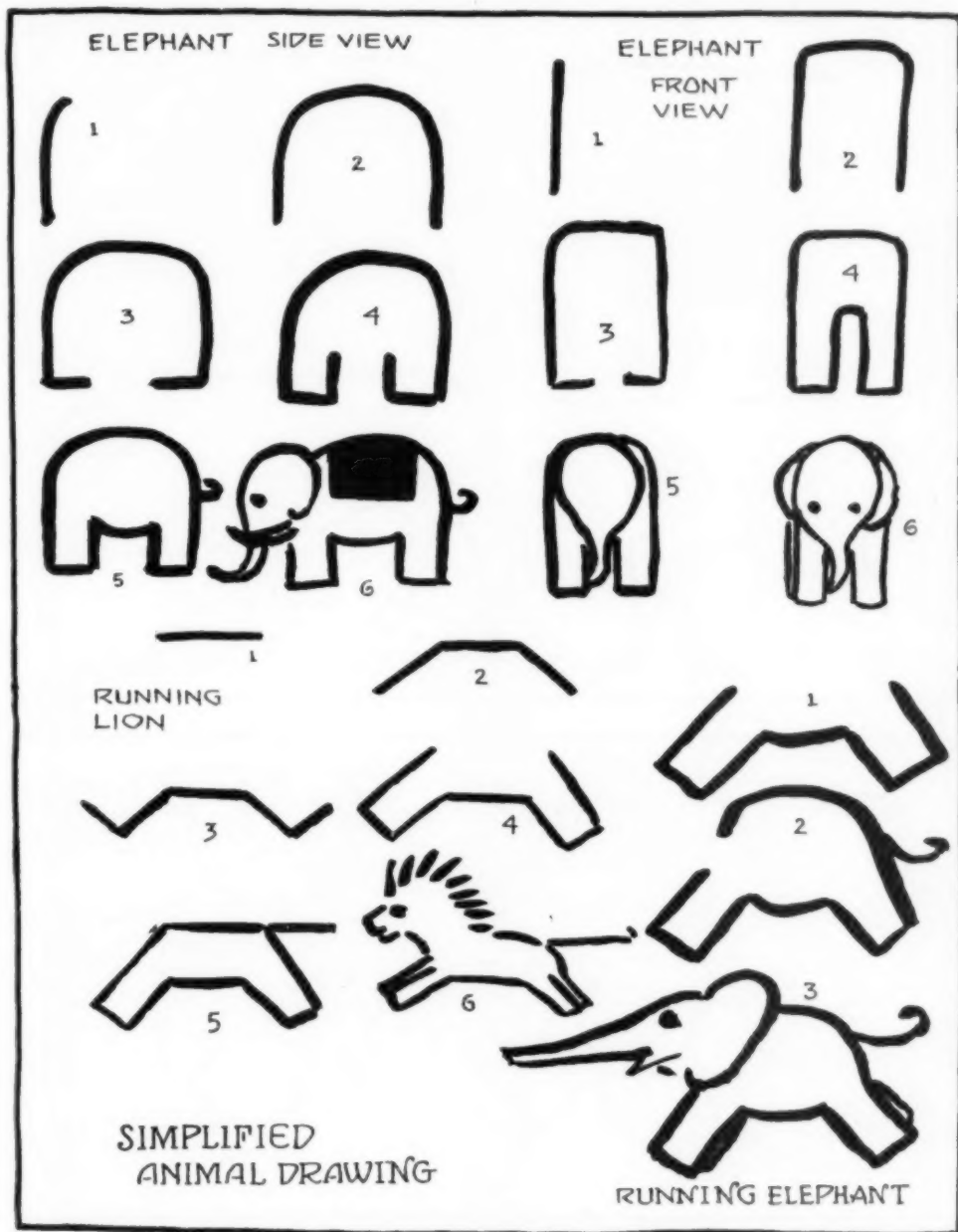
it was all finished and it didn't look like evening. Then she said to me, "Why doesn't it look like a night scene?" I told her to make the buildings all dark except the lighted windows and she was so happy to see how it changed the picture that she made still another. For this she used three tones of violet with yellow and orange lights. It was almost a masterpiece. Another child made a dark night on violet paper. In it she had a child chasing fireflies.

WHAT IS NEATNESS?

Teachers talk of "neat" papers in arithmetic and other school subjects. They require them. If they require what some folks call "neat papers" in art, they are on the wrong track. Who cares for a drawing or painting, so precise and even that a machine or a mechanical instrument could have made it? The rhythm is gone. You do not feel the way the child made it. Rather let the proportion of the figure be a little off. What matter if the brush lines are ragged or if there is a little spot which doesn't show at a distance of ten feet, if there is in that painting a freedom of brush handling. It has been my experience in teaching art to elementary school children that the children who get the most artistic results in the sixth grade are the ones who went through a very "sloppy" (to use the children's word) stage; they were the ones who spilled a bottle of India ink on your new stockings just before you took the train home for Christmas. They were the ones who "wasted" the most paper (to use the teacher's words). They were the ones who spilled the only bottle of orange paint on Halloween. They were the ones who required and deserved the patience of the teacher. What is the use of making hundreds of neat art papers if there is no joy in them, no experimentation, no freedom? They are as tiresome as people who always do the correct thing on every occasion. We know just what to expect. There is no surprise. Let us stop scolding when children spill paint and ink. Let us stop making art rooms so elegant that we can't spill some paint once in a while. Let us stop requiring neat papers. Rather let us look in the drawing to see if we can see the beginning of creative art. The child's work will get less "sloppy" and crude as he gets older and we will keep that creative ability which if we once lose we can never get back.

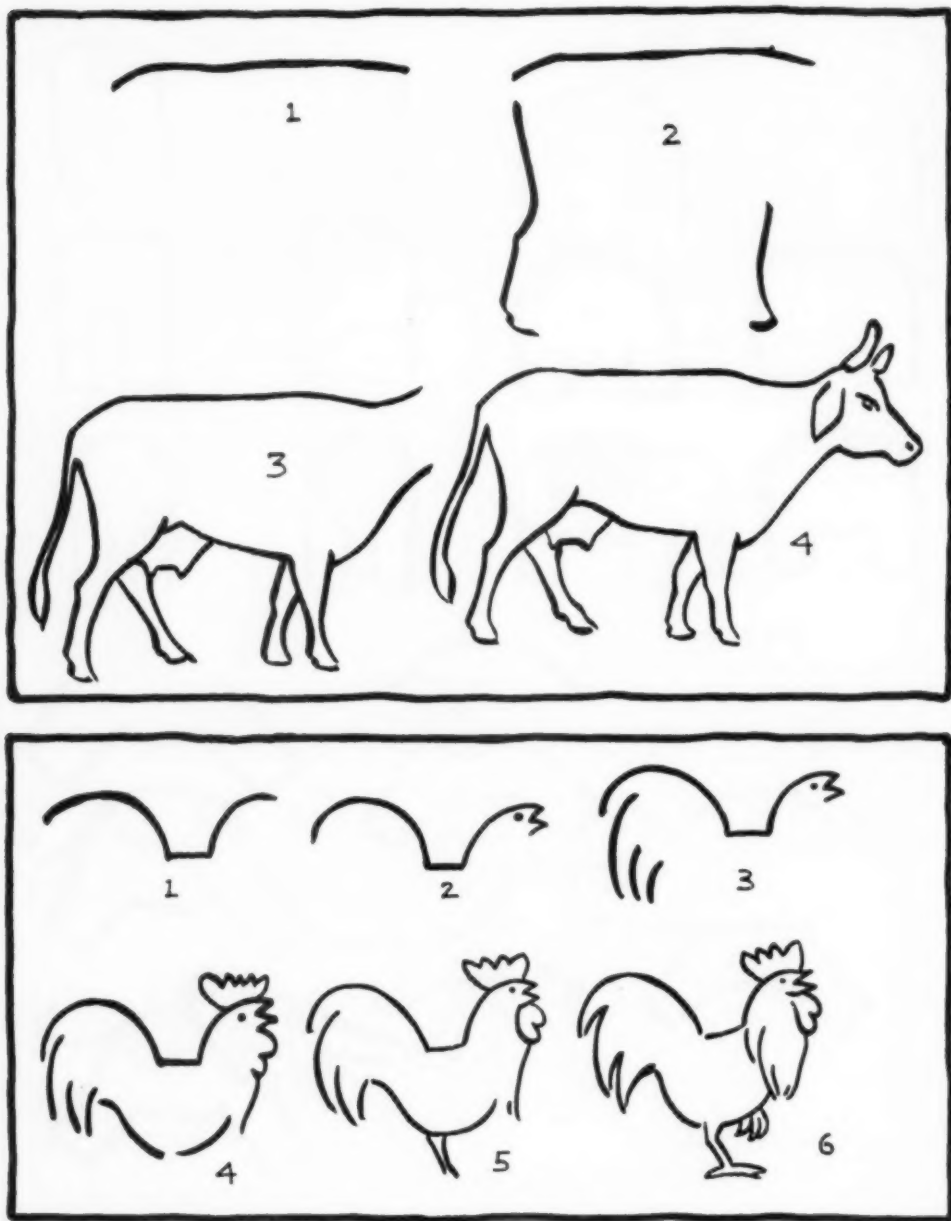


SIMPLE STEPS IN SKETCHING ANIMALS BY JESSIE TODD



ANIMAL DRAWINGS FOR GRADE CHILDREN BY JESSIE TODD

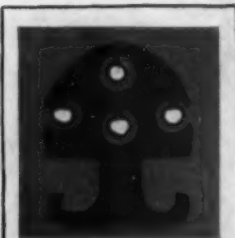
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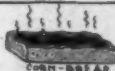
HOW TO DRAW A COW AND A ROOSTER. SUBJECTS FOR PUPILS OF RURAL SCHOOLS BY JESSIE TODD, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS



CORN



APPLES



When the Indians showed the Pilgrims how to grind the corn between two stones, both became friends. The children gathered around the open fire to be ready to taste the same as it was called. When Spring came, the Indians taught the white men to plant the corn, or maize as it was called. Ever since that time, corn has been one of the principle products of our country.



Some apples are ready for use in early summer. There are usually varieties that will not keep long; but may be used in cooking and cake making. In the autumn comes the harvest of the apples for winter use; and how delicious they look, smell, and taste!



Have you ever looked at the beautiful apple blossoms and wished that they would last longer? Nature has shown the apple how to keep its blossom in its heart.



A THANKSGIVING BOOKLET BY PUPILS OF THE RURAL SCHOOLS UNDER THE DIRECTION OF DOROTHY WILLIAMSON, OF PRESCOTT, IOWA

The School Arts Magazine, October 1928

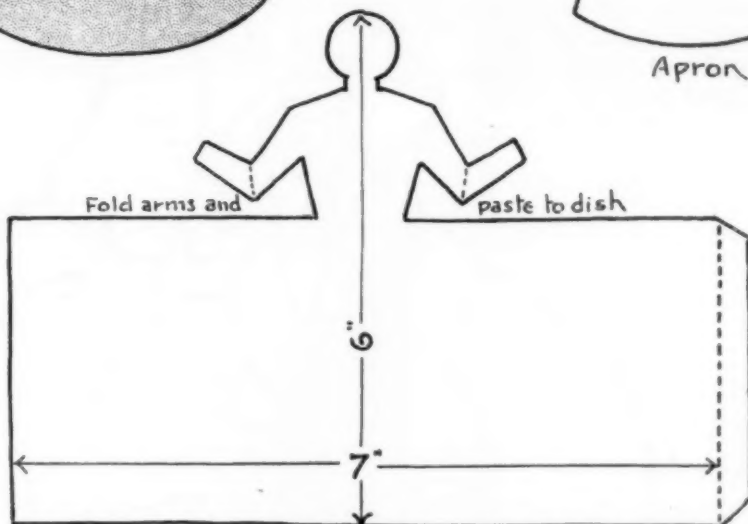
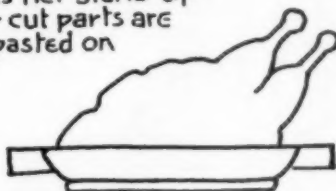
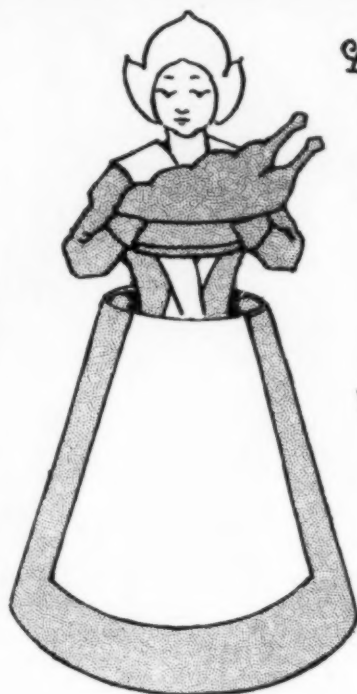


A PILGRIM PAGE OF NOVEMBER PROJECTS BY JANE KATHERINE SMITH, ART INSTRUCTOR OF KANSAS CITY, MISSOURI

The School Arts Magazine, October 1928

A PILGRIM MAID

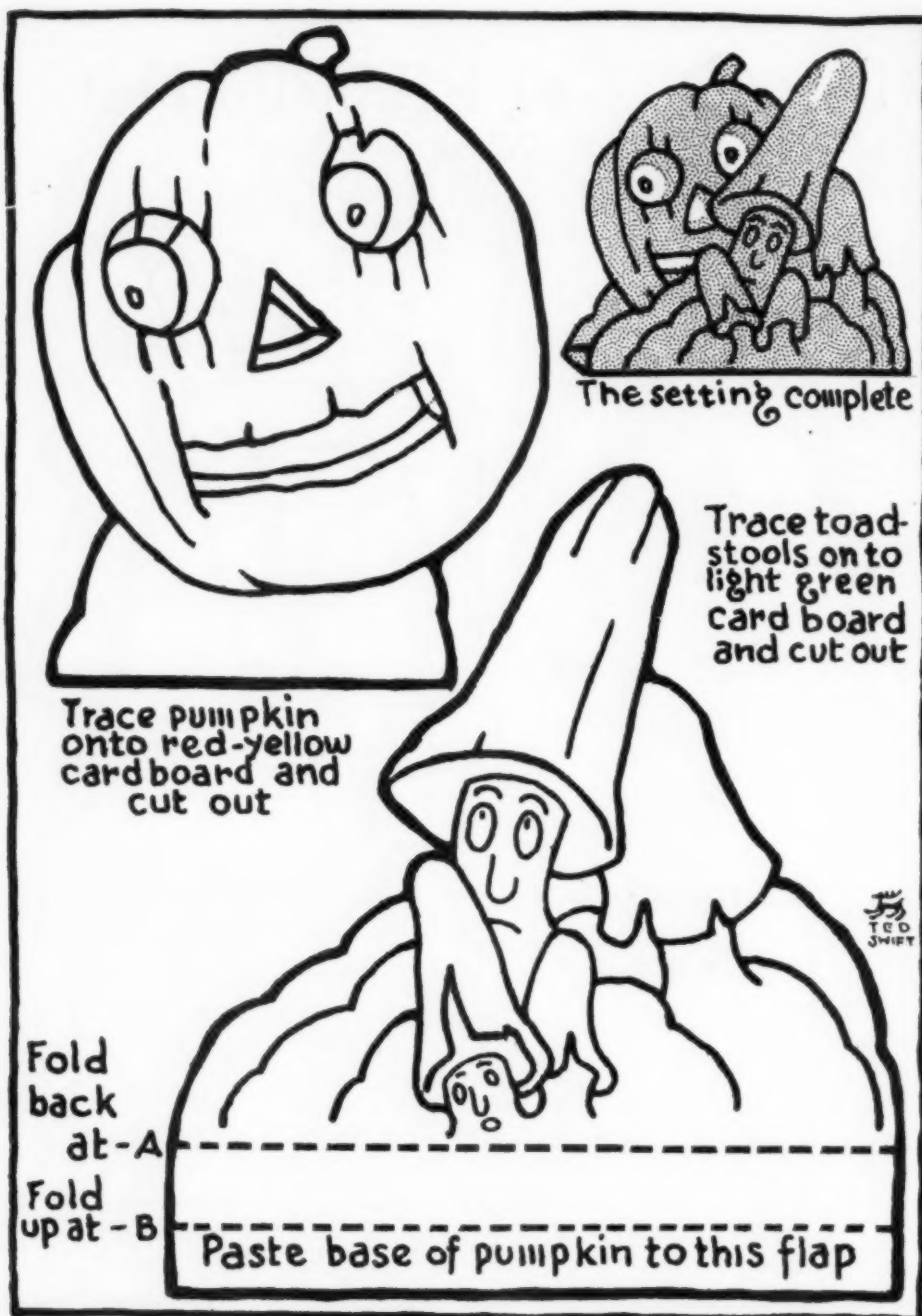
Cut out the doll and
paste the ends. This
makes her stand up
Other cut parts are
then pasted on



Heavy dark gray or brown construction paper
may be used for the doll and turkey. Other parts white.

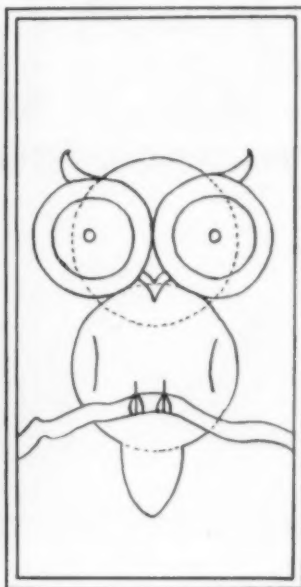
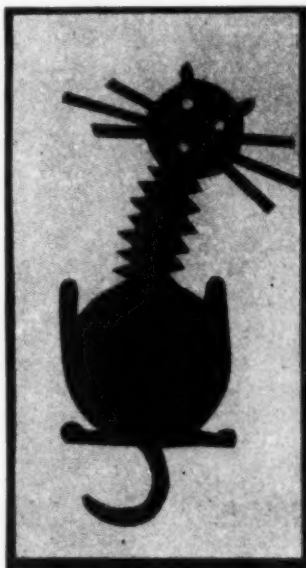
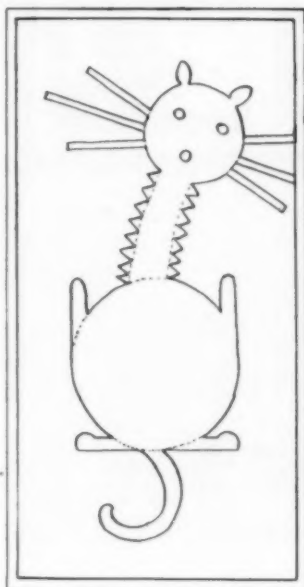
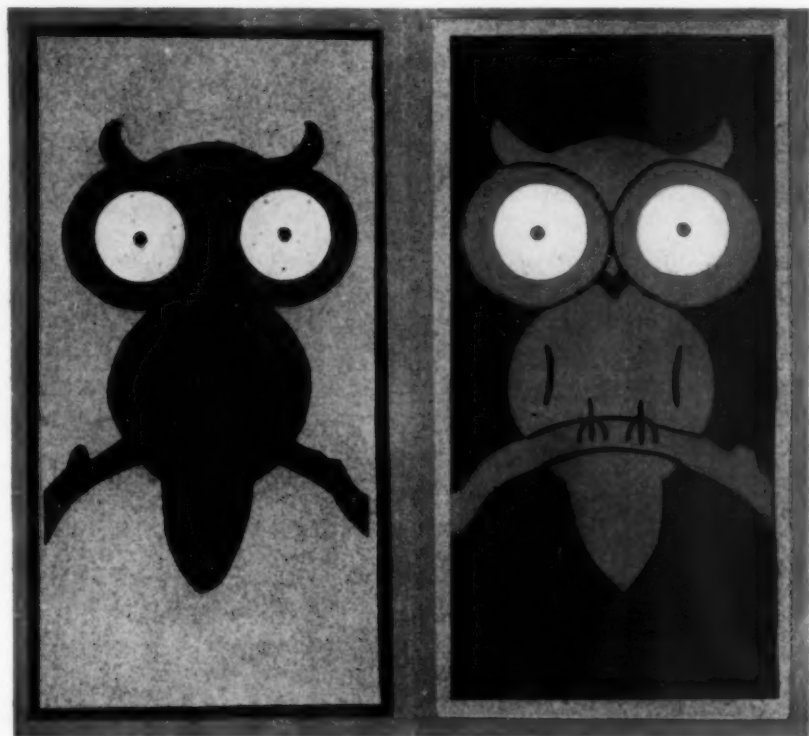
A PILGRIM MAID PAPER CUT OUT PROBLEM BY JANE
KATHERINE SMITH OF KANSAS CITY, MISSOURI

The School Arts Magazine, October 1928

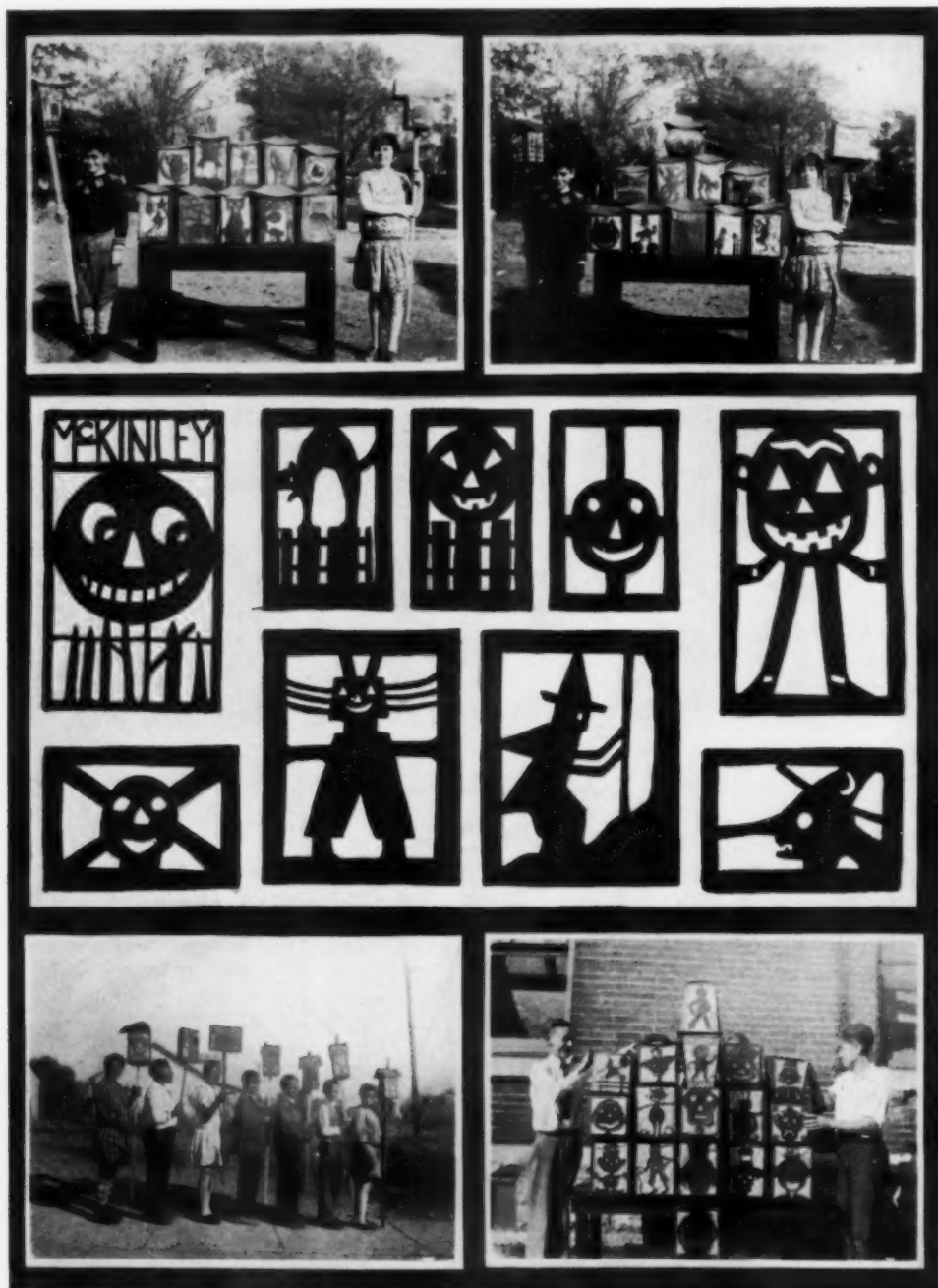


A HALLOWEEN PLACE CARD BY TED SWIFT

The School Arts Magazine, October 1968

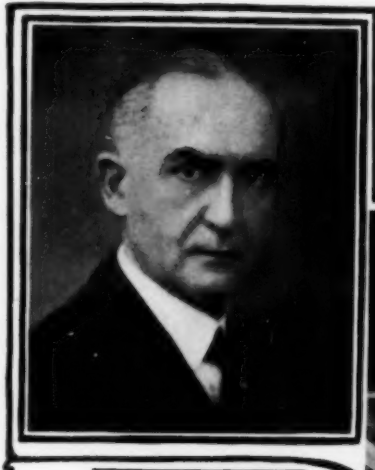


HALLOWEEN OWLS AND CATS MADE WITH LARGE AND SMALL CIRCLES, THE EYES AND MOUTH ARE MADE WITH A PUNCH. RECEIVED FROM MELANIE MERCKENICH, HAMILTON, OHIO
The School Arts Magazine, October 1928



A PAGE OF HALLOWEEN LANTERNS RECEIVED FROM LUCY M. JONES, ART SUPERVISOR OF ALTON, ILLINOIS PUBLIC SCHOOLS

The School Arts Magazine, October 1928



WILLIAM S. RICE
HEAD OF ART DEPARTMENT
FREMONT HIGH SCHOOL
OAKLAND - CALIFORNIA



With Our Contributors

A
Who's Who
among
Art Educators

WILLIAM S. RICE, of Oakland, California, is a contributor to THE SCHOOL ARTS MAGAZINE. He is widely known as an artist, a craftsman, and an instructor in Art. His work in the public high schools of California for more than a score of years and at the summer sessions of the California School of Arts and Crafts, Oakland, California, since 1910, has won for him innumerable expressions of appreciation from the long line of young people who have been privileged to come under his watchful guidance.

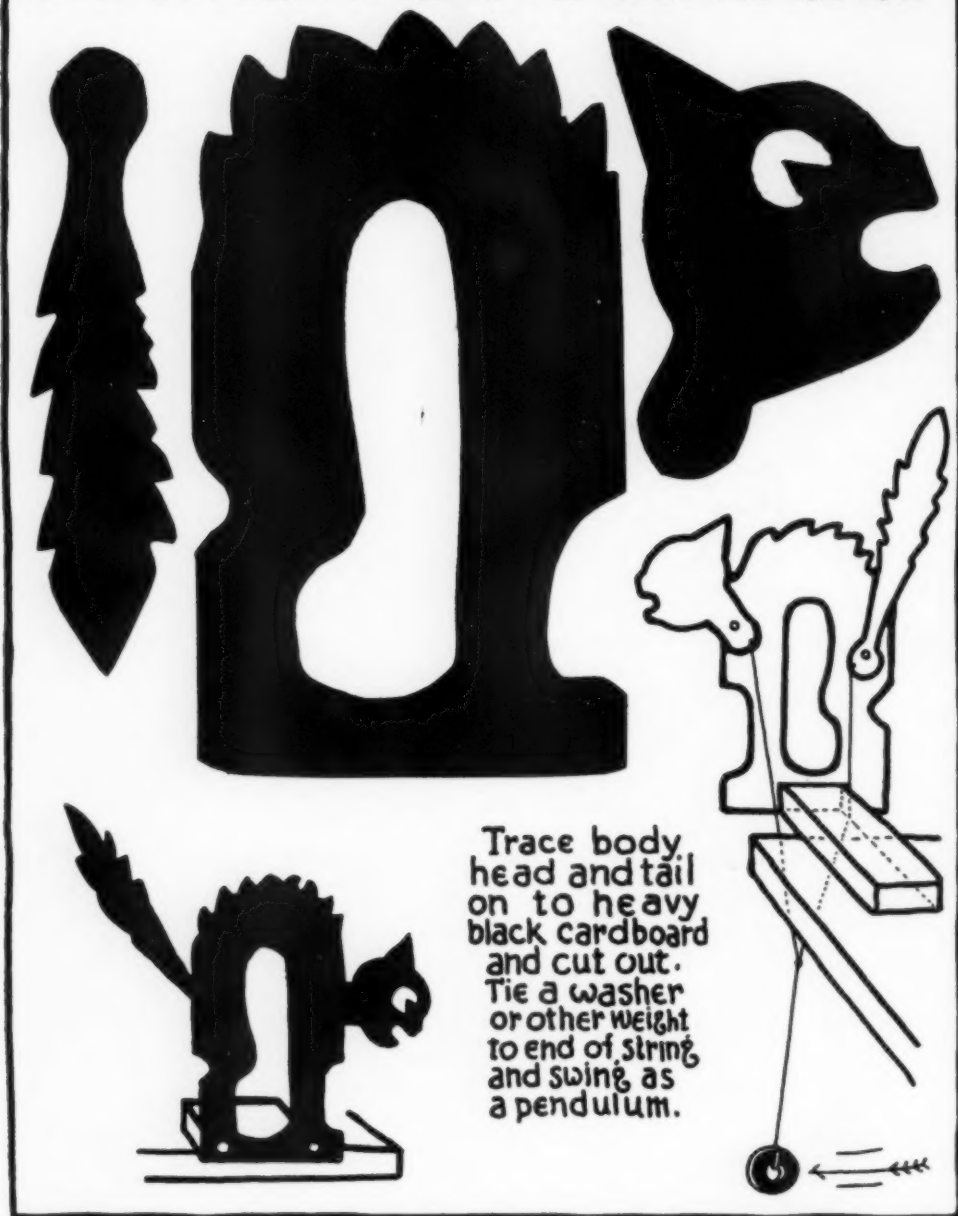
Mr. Rice is a graduate of the Pennsyl-

vania Museum School of Industrial Art. He was also a student at Drexel Institute, Philadelphia under Howard Pyle. Travel in the United States and Europe has liberalized his viewpoint on Art.

Color block prints are Mr. Rice's latest form of creative expression. His years of training in pencil, pen and ink, water color and oil, as well as his training in wood carving, metal work, tooled leather and other crafts has made him master of his medium when it comes to color block printing. In this he proves himself the artist, the craftsman and the genius for work.



HOW TO MAKE A HALLOW-EEN MOVIE CAT



A HALLOWEEN MOVIE CAT TOY BY TED SWIFT, STANFORD UNIVERSITY, CALIFORNIA

The School Arts Magazine, October 1928

Children's Saturday Classes at the Rhode Island School of Design

PERHAPS the nearest approach to a children's art school is a regular art school that puts itself and its resources at the disposal of children on Saturdays, their free day. The Fiftieth Anniversary of the Rhode Island School of Design in Providence, to be celebrated in October, calls attention to such a plan for children that this institution has developed. On Saturdays the School of Design is closed to its regular students and all its facilities are given over to children, its classrooms, its art library with 6,500 books and 17,000 reproductions, its museum with all the rich and varied collections. Many of the Saturday teachers are drawn from the regular staff, others are trained Normal Art teachers from the Providence schools, both public and private.

In recent years the children have outnumbered the regular day students, running up to 490 in the current year, distributed in seventeen classes. There are scholarships from the City, which enable a great many children to come who would otherwise find even the moderate tuition fee a burden. They have their concourse at the end of the year for the school's scholarships and they receive their prizes at the graduation of the whole school. They have their part in the annual exhibition of students' work and fill one end of the exhibition hall with a large and highly interesting collection of spirited work. Their records are kept by the regular administration of the school. In fact, the children benefit by all the advantages and resources of a large and flourishing school, while having it to themselves once a week.

These classes serve as a preparation for children who are intending later on to enter the regular day classes, but they also form an elementary art school for those whose lives will be greatly enriched by this experience in art although they may never pursue it further. Thus, these classes are intended not only to train the boys and girls in drawing but to develop a taste for fine color and arrangement and to give them an acquaintance with beautiful examples of fine and applied art.

These high aims are carried out through subjects that are parallel to those of the main school. But the children's approach is quite different. Creative expression, for instance, plays a larger part and is the principal work of three of the classes. One of these is the youngest class in the school, ranging from seven to eight years, who do such things as summer memories and fairy stories in pencil and water color. Another class of high-spirited boys draws pictured maps and Colonial fights correlating to their week's work in geography and history, or illustrates Rip Van Winkle and dictated subjects. Another class does project work such as a frieze of a circus parade, while some of the older ones of fifteen



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and sixteen do modern abstract designs in oil Representation, which used to absorb the whole curriculum, still occupies the majority of the classes, three elementary and three advanced. Of the latter, one class does cast drawings from the antique, another does action studies from pets that the class bring in turn—guinea pigs, spaniels, and pouter pigeons—while the oldest class of all does small but vigorous still-life studies in water color and oil.

Decorative design is a creative study in some of the very youngest classes where borders and patterns are produced offhand with a quite astonishing ease. In the middle and older classes theory of design and color appears and is carried on into applied designs for doilies, scarfs and bookends. Costume design plays the principal part in one of the most advanced groups, where the students pose for each other in costume, organize competitions for original designs, and carry on a systematic study of costume from the library. Mechanical drawing always attracts a large class of boys and these work under one of the heads of the Mechanical Design Department on a series of problems that are adapted to their age and purposes.

The museum being under the same roof with the school tempts most of the classes to vary their work by making studies from some of the varied exhibitions that occur during the year or to come face to face with its beautiful permanent collections. Indeed, children may be found drawing in every nook and corner on Saturdays or wandering about freely in little groups during their recess period. But there is a special class for museum work, too, a class that makes careful studies from subjects best adapted to the children's shorter time and simpler technique—Japanese prints, Persian brocades, Coptic fabrics and Renaissance copes.

But all children cannot come on Saturdays and many have not even the average ability to draw, yet these also the museum serves by arranging with the City to bring all its public school classes in turn for an hour in the galleries. These classes come with their teachers, transported by the City in motor busses, and are taken through those parts of the collections that especially appeal to children, under the guidance of an enthusiastic Curator. Antique coins, vases and sarcophagus pictured with Grecian myths and scenes from Homer, Roman jewelry and Egyptian dolls are some of their favorite subjects. Who knows how many out of these lively crowds gain their first consciousness of the beauty of the past, or how many retain a memory that may grow into a main interest in life!

ROGER GILMAN, Dean.



THE METROPOLITAN MUSEUM OF ART is to begin the semi-annual publication of a periodical to be known as *Metropolitan Museum Studies*. This periodical is intended to make possible the scholarly

description and adequate reproduction of noteworthy works of art which the small size Bulletins, guides, and handbooks have not permitted. It will also stimulate serious discussion of many of the difficult problems suggested by objects in the Museum. The page size will permit of illustrations adequate for scientific use and aesthetic appreciation, and the type will be of an inviting size and kind. The literary contents will be largely contributed by the Museum's curatorial staff. Occasional articles will be contributed by scholars not officially connected with the Museum. Such a publication cannot fail to be of interest to all serious collectors and students of the history of art in this country and in Europe, and should be upon the shelves of all the public, school and university libraries.



TIME WAS when such things as poster projects and other interesting art and drawing work was unheard of in the public schools. Many readers well recall the days when "Prang's Drawing Book" with its triangles, cubes, circles, etc., comprised about all the drawing we had—a printed design on the left-hand page which the prospective artist was to reproduce on the right; a few trees in pencil or pen were also to be copied on slate, paper, or blackboard. It is perfectly marvelous how public school drawing and art work has advanced since those days. What inspiration is offered a child of today! Think for a moment of just one of the many collections of fascinating projects—the line developed by Dennison. Decorated crepe paper may now be had in great variety. Fairies, flowers, Indians, ships—all ready for use in making wonderful posters. Children have a pleasant and profitable time cutting out and pasting the pretty designs. Teachers are not forgotten, for a special booklet is prepared for them and a folder illustrating scores of crepe paper designs. And these splendid helps cost so little too! Schools which are using these Dennison creations are enjoying opportunities unknown a few years ago.

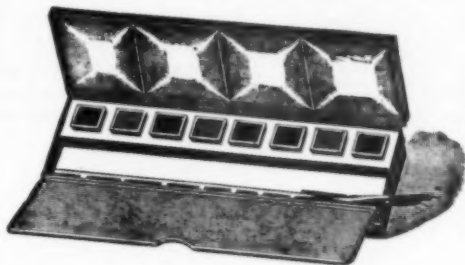


A TWELVE STORY, GOTHIC BUILDING which will house an important part of its work is soon to be begun by the School of Education of New York University. The erection of this edifice, which was designed by James Gamble Rogers, is the first step in the realization of a comprehensive program for the development of the School of Education. The new structure will set a standard for the University's architecture at Washington Square.

Prof. Robert A. Kissack, of the department of art education, says: "Provision will be made to accommodate several departments, among them that of art in which our readers will be particularly interested.

"For the past two years the School of Education has had a program of art education as a part of its curriculum. To date the facilities for instruction have been ample as to space, but necessarily somewhat limited as to the special fittings and appliances. As additional courses in the various fields of art education are offered it becomes increasingly

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